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GRADE IV

BOOK 6

The UNIVERSITY COURSE *of* MUSIC STUDY

A STANDARD TEXT-WORK

STUDENTS' ABRIDGED EDITION

PREPARED BY THE EDITORIAL STAFF OF THE

National Academy of Music
INCORPORATED
Carnegie Hall · New York · N.Y.

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The UNIVERSITY COURSE *of* MUSIC STUDY

SENIOR GRADUATE DIVISION

GRADE FOUR

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XIV

EMBELLISHMENTS

THE TURN

§ 1. Slow practice to fix in mind and fingers the exact sequence of motions is the key to mastery of the Turn. If the player will study every motion required in playing an unexpected Turn or complicated figure, in a surprisingly short time he will find that he can depend on his fingers to carry him over the troublesome places. [§ 1]

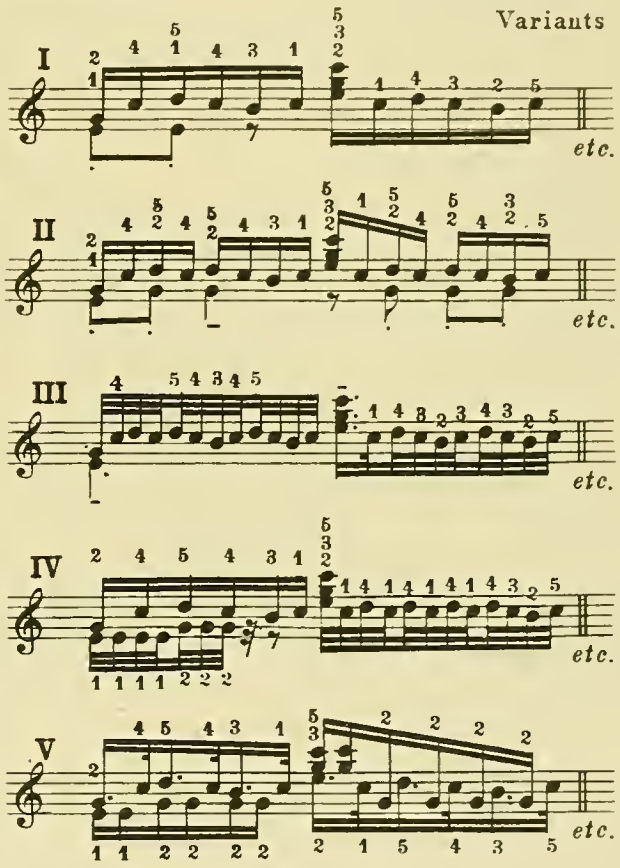
§ 2. The combination of Turns and *broken* chord figures is fully worked out in the Exercise in D major by Czerny. The Trills near the close should be played as *thirty-second* notes. [§ 2]

§ 3. The hand expansions and unusual finger crossings in Exercise No. 1 render an even *legato* performance rather difficult. Practise slowly, increasing the speed later; but evenness is the essential point. [§ 3]

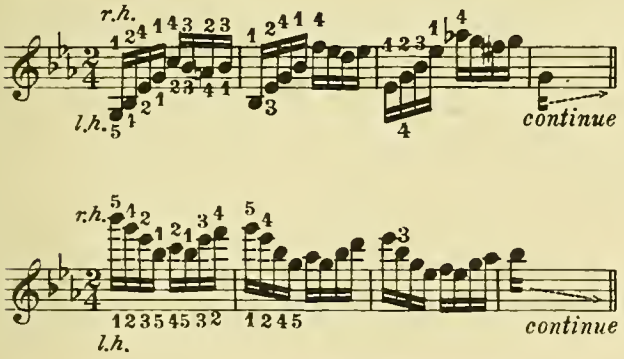
§ 4. In Exercise No. 2 practise with each hand alone at first, not undertaking to put the two hands together until considerable facility has been attained with each hand alone. Illustration No. 1 presents variants to Exercise No. 2. [§ 4]

§ 5. Exercise No. 3 is a further adaptation by inversion, giving the turn to the weaker fingers.

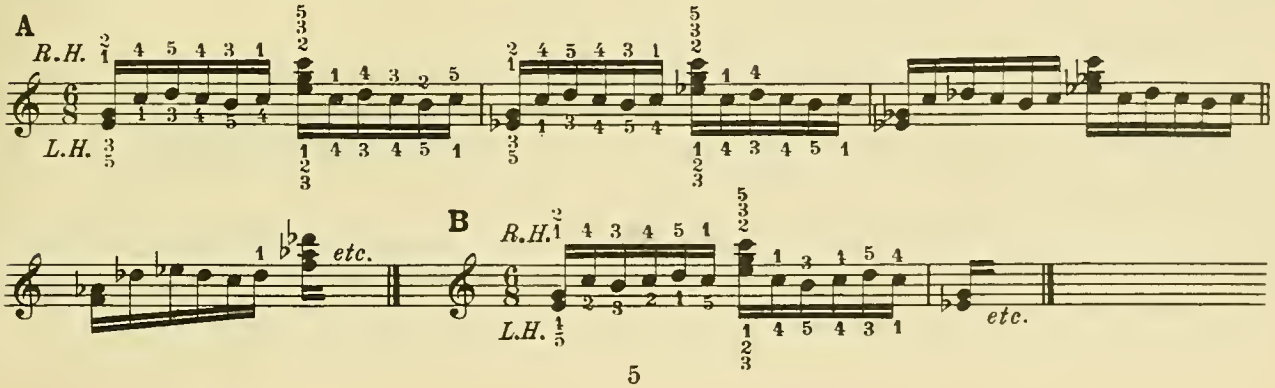
Illustration No. 1

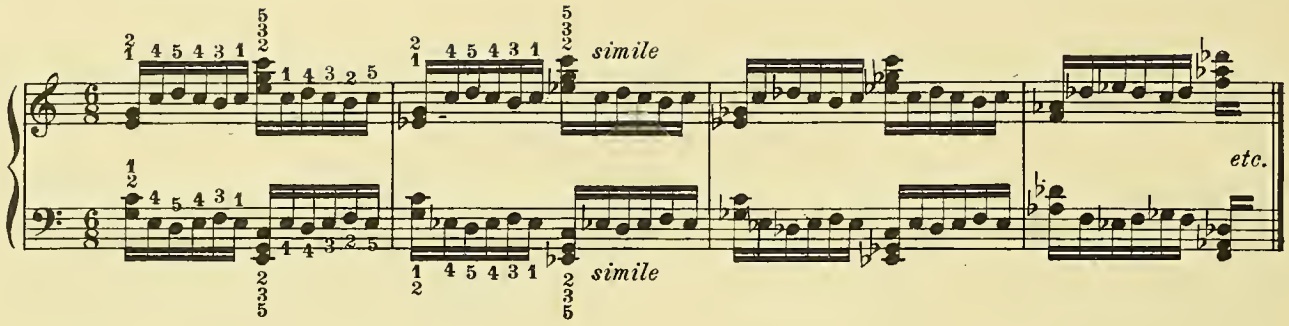


Exercise No. 1 TAUSIG



Exercise No. 2 TAUSIG





Study, *Czerny* [PAGE 8]

§ 6. The object of this STUDY by Czerny, is the attainment of facility, velocity and endurance in the performance of continuous passage work in both hands. Unremitting care should be used in practising each hand alone. Slow, distinct practice is necessary before a rapid *tempo* can be taken. [§ 7]

Study, *Clementi* [PAGE 12]

§ 7. This STUDY by Clementi, No. XLV, in *C major*, from the GRADUS AD PARNASSUM, utilizes a group of five tones, or Quintuplet, throughout. Care should be taken to play this figure as a group of five equal tones, and not as a Triplet followed by two notes, or *vice versa*. An accent on the first note of each group will assist in the proper performance.

Practise at first with high finger action and emphatic stroke, gradually adjusting this to the *tempo*, until the STUDY flows along in the smoothest possible manner—absolutely undetached in effect between the groups. The *staccato* accompaniment in the left hand should be played with a light hand stroke. [§ 8]

Invention, *Bach* [PAGE 16]

§ 8. In his TWO-VOICE INVENTION in *B-flat Major*, Bach has utilized his contrapuntal methods in working out a motive of decided lyric character. Observe that the complete Motive, which ends on the first count of measure 3, is used but once again—in the left-hand part (6 to 9). The rest of the Piece consists of a free development of parts of the long Subject. The imitative figures must sound distinctly in each hand. [§ 9]

Scherzo, *Jadassohn* [PAGE 18]

§ 9. Jadassohn's SCHERZO IN CANON FORM is a most ingenious example of canonic writing. The touch should be a well-controlled *staccato*. Do not allow any tapping or striking of the key and avoid thinness and sharpness of tone. The Damper Pedal is very sparingly employed in pieces of this character. The entrance of the canonic themes should always be heard, therefore give equal tone value to each part. The effect should be that of two instruments playing the same melody at the interval of an octave, the one following the other at a distance of half a measure. This similarity should be made evident in performance. To understand fully the composition, the student should study it away from the piano, checking through, note by note, with a pencil in each hand, the course of the canonic parts. [§ 11]

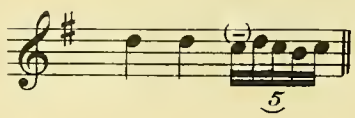
Minuet, *Paderewski* [PAGE 20]

§ 10. This famous composition is the first of a set called "Humoresques de Concert." Many who have heard it played by the composer will recall its charming effect, one that is generally lost by those who try to make of it a showy virtuoso composition. In spite of its wide popularity, an artistic rendition of this piece is always welcome.

Simplicity and grace must characterize the interpretation of the first part, with a slightly more brilliant effect sought in the second part. The Trio must be decided in rhythm and style, though not to the extent of becoming dry and unmusical. The Coda should be a little faster than the other sections.

The Turns are played as shown in Illustration No. 3. The cadenza is played brilliantly and rapidly, with a broad *crescendo* at the end, leading up to the *D* in the right hand. In the Trio

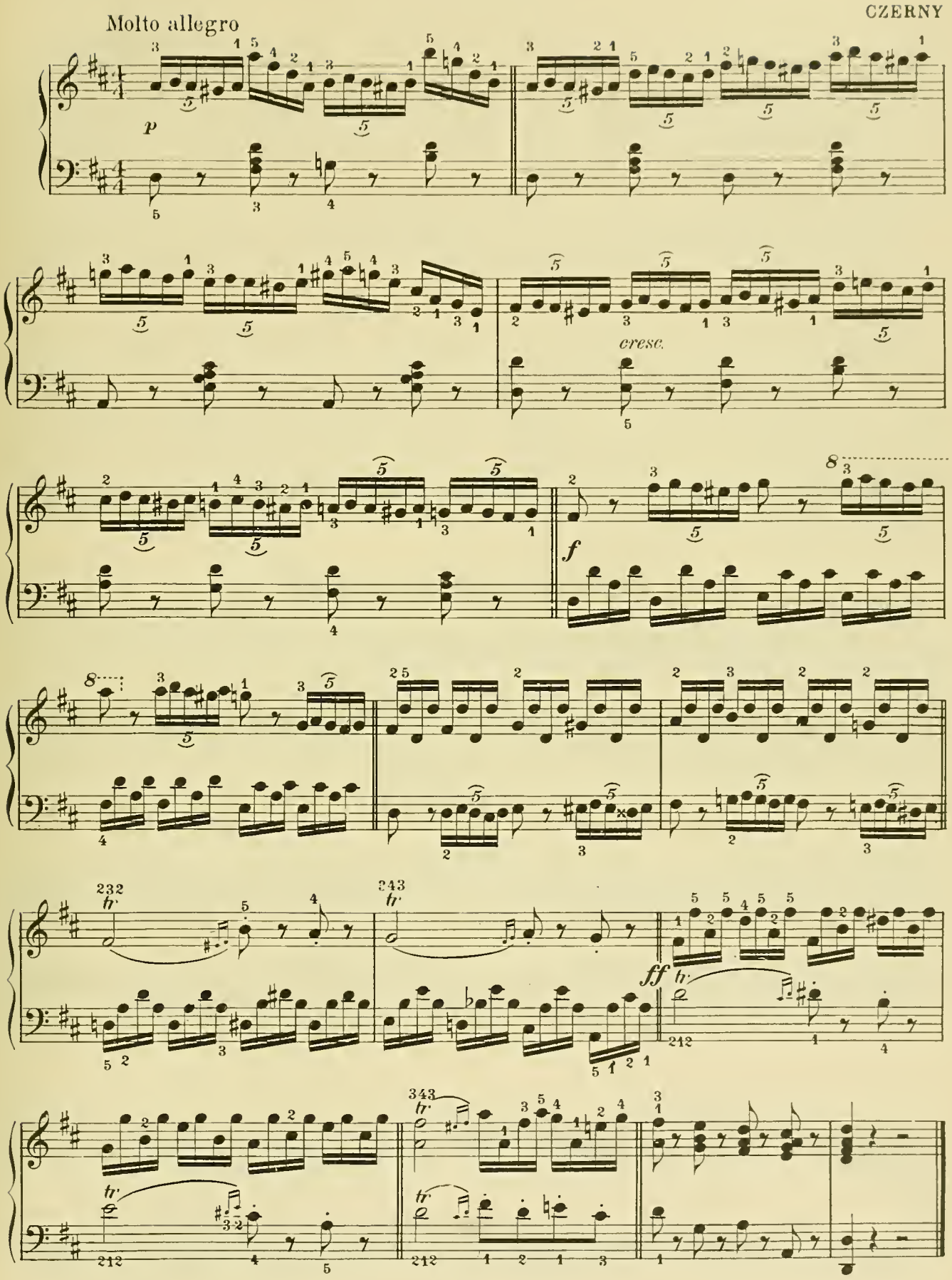
Illustration No. 3



care must be taken that the accompaniment does not sound like the intolerable bass part of the usual dance waltz. Observe the fingering given for the Trills at the opening of the Coda. [§ 10]

EXERCISE

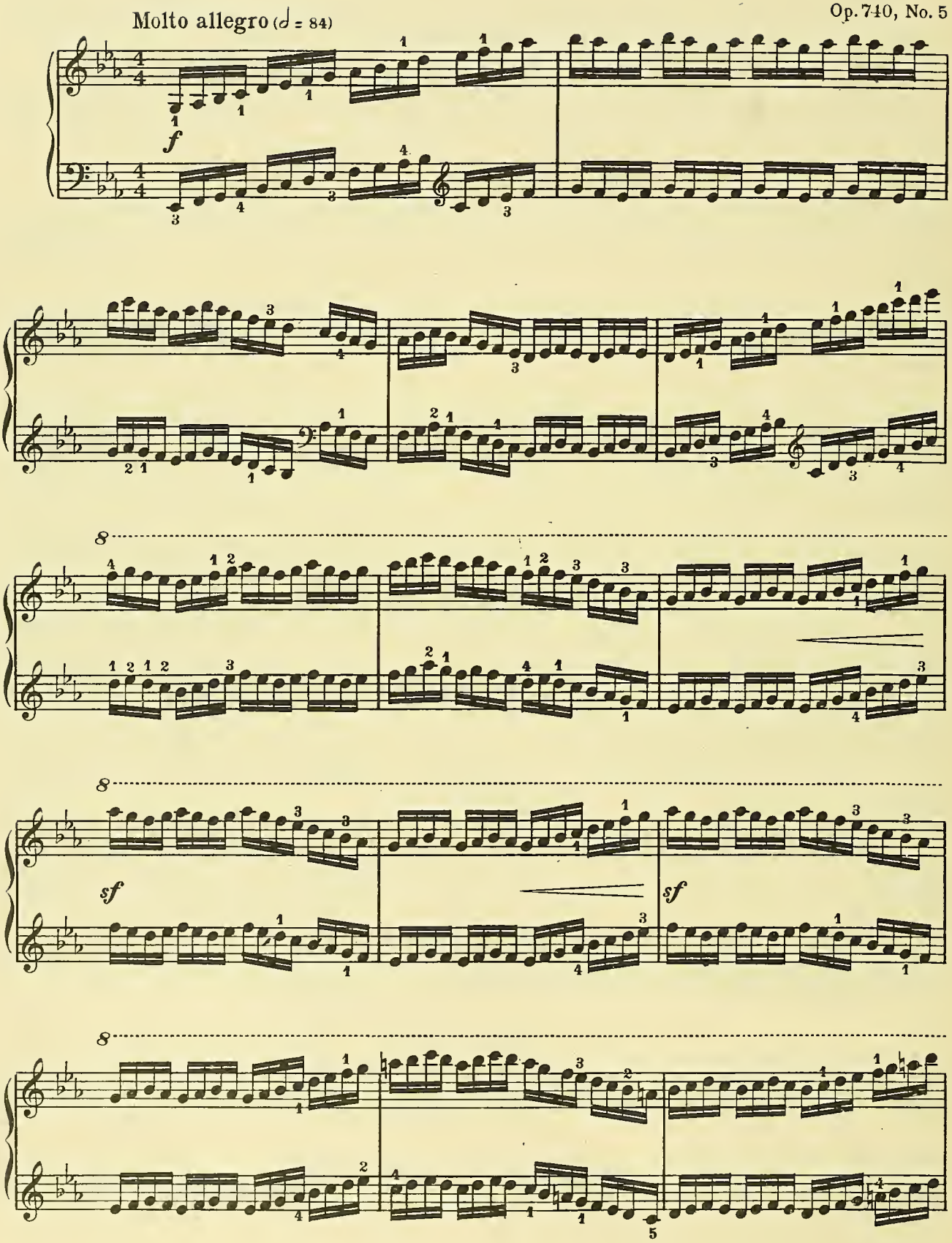
CZERNY

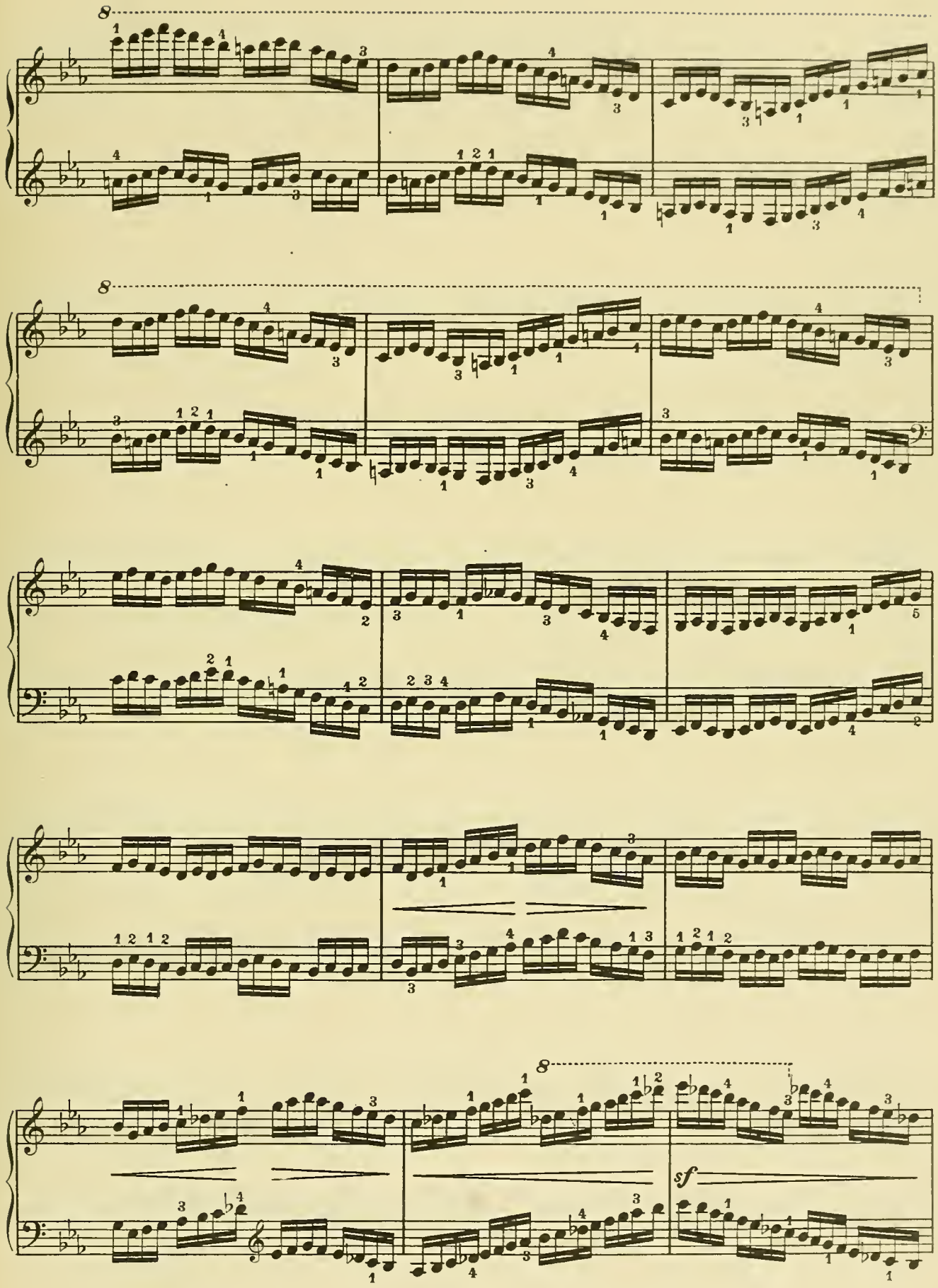


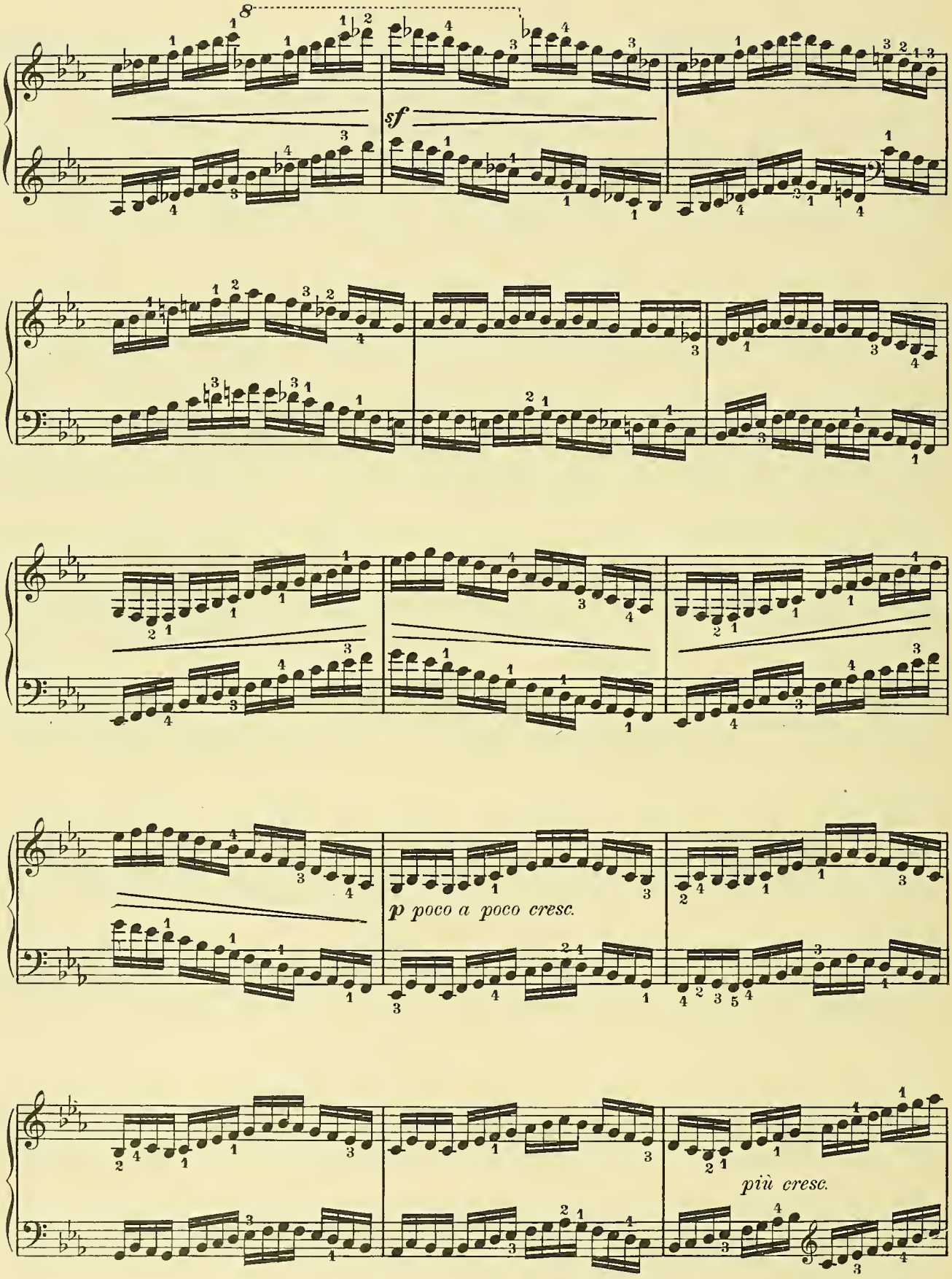
STUDY

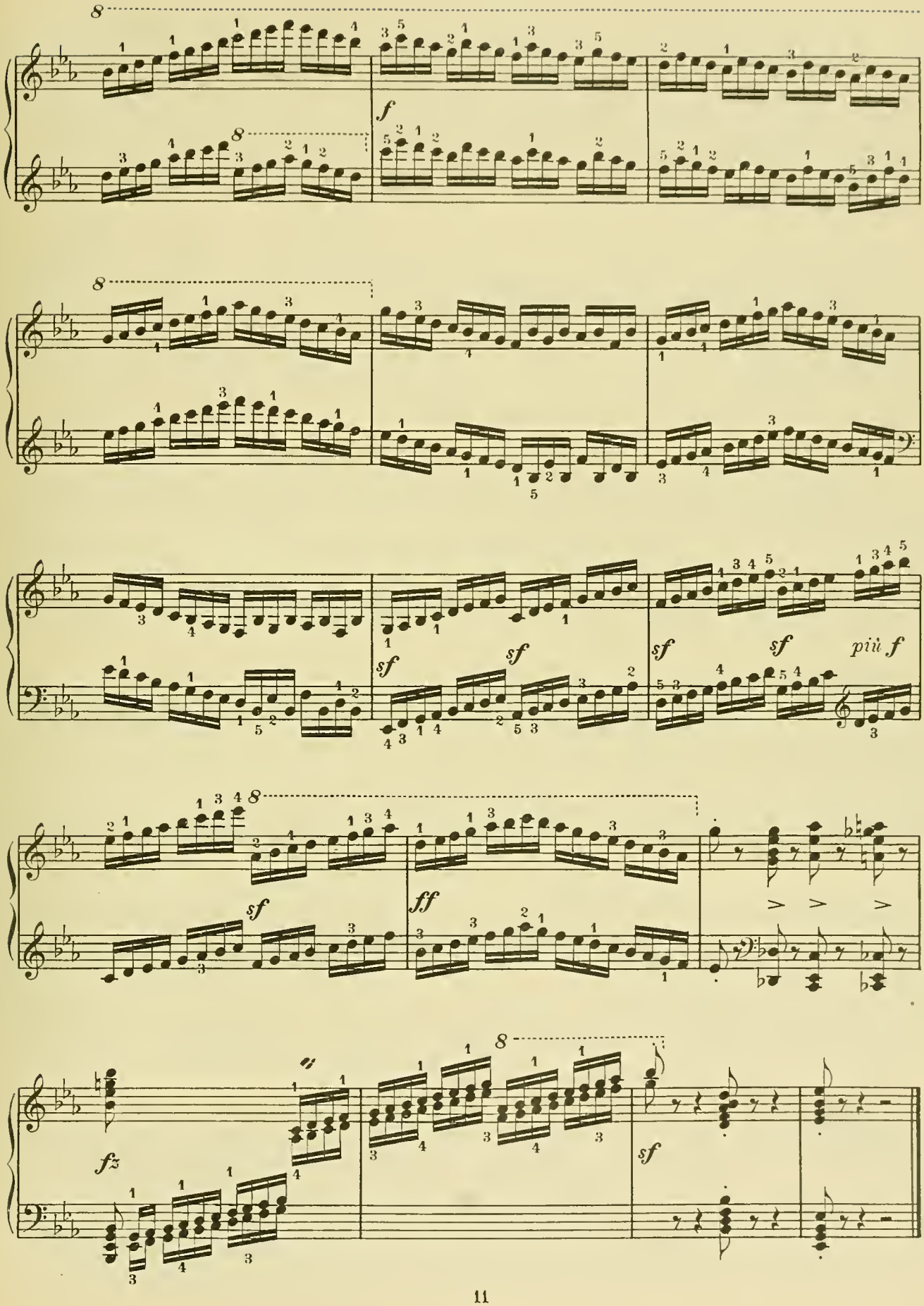
E FLAT MAJOR

CZERNY
Op. 740, No. 5




8
8
8
sf


8
sf
p poco a poco cresc.
più cresc.


f
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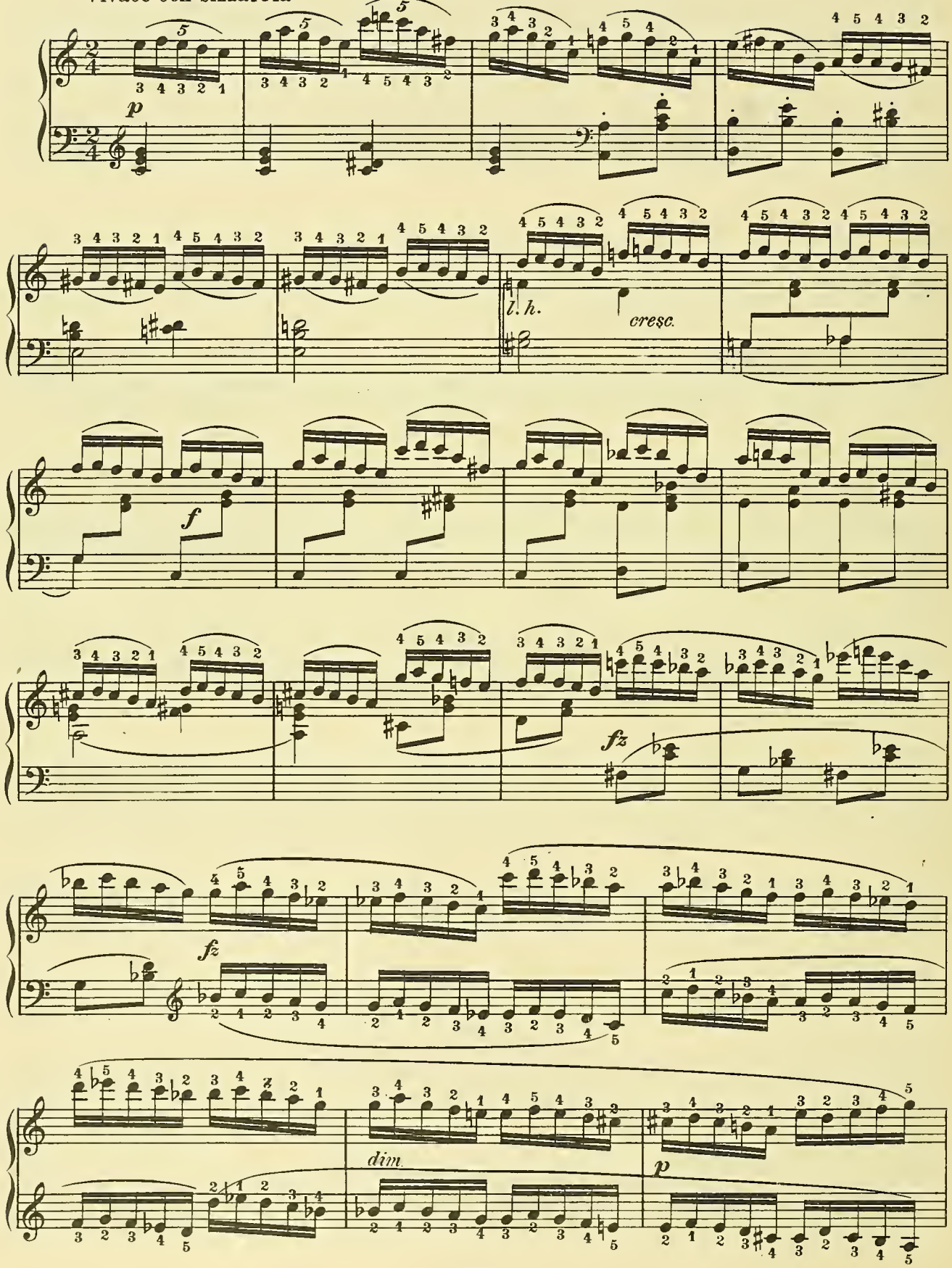
più f
sf
ff
fz
sf

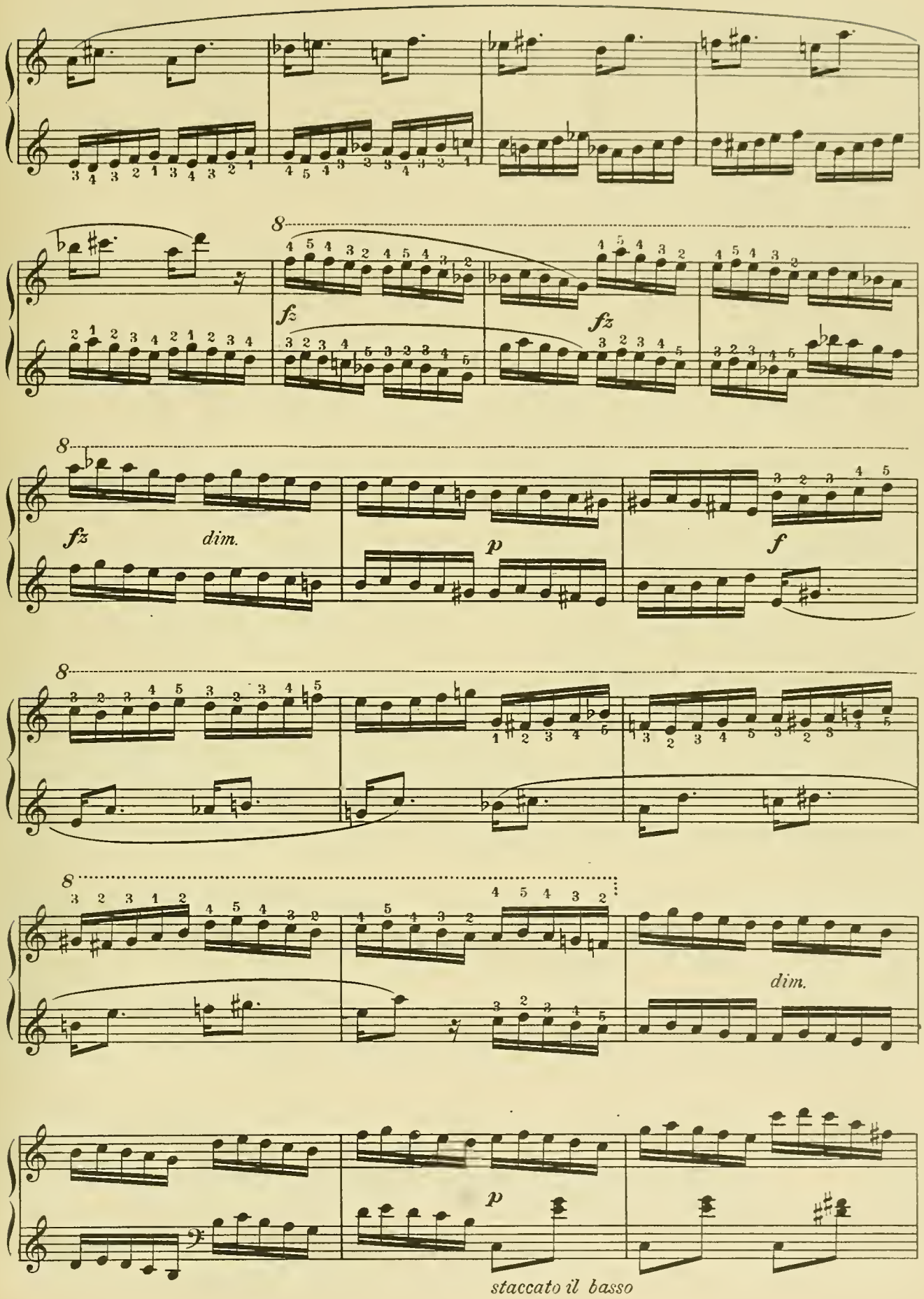
STUDY

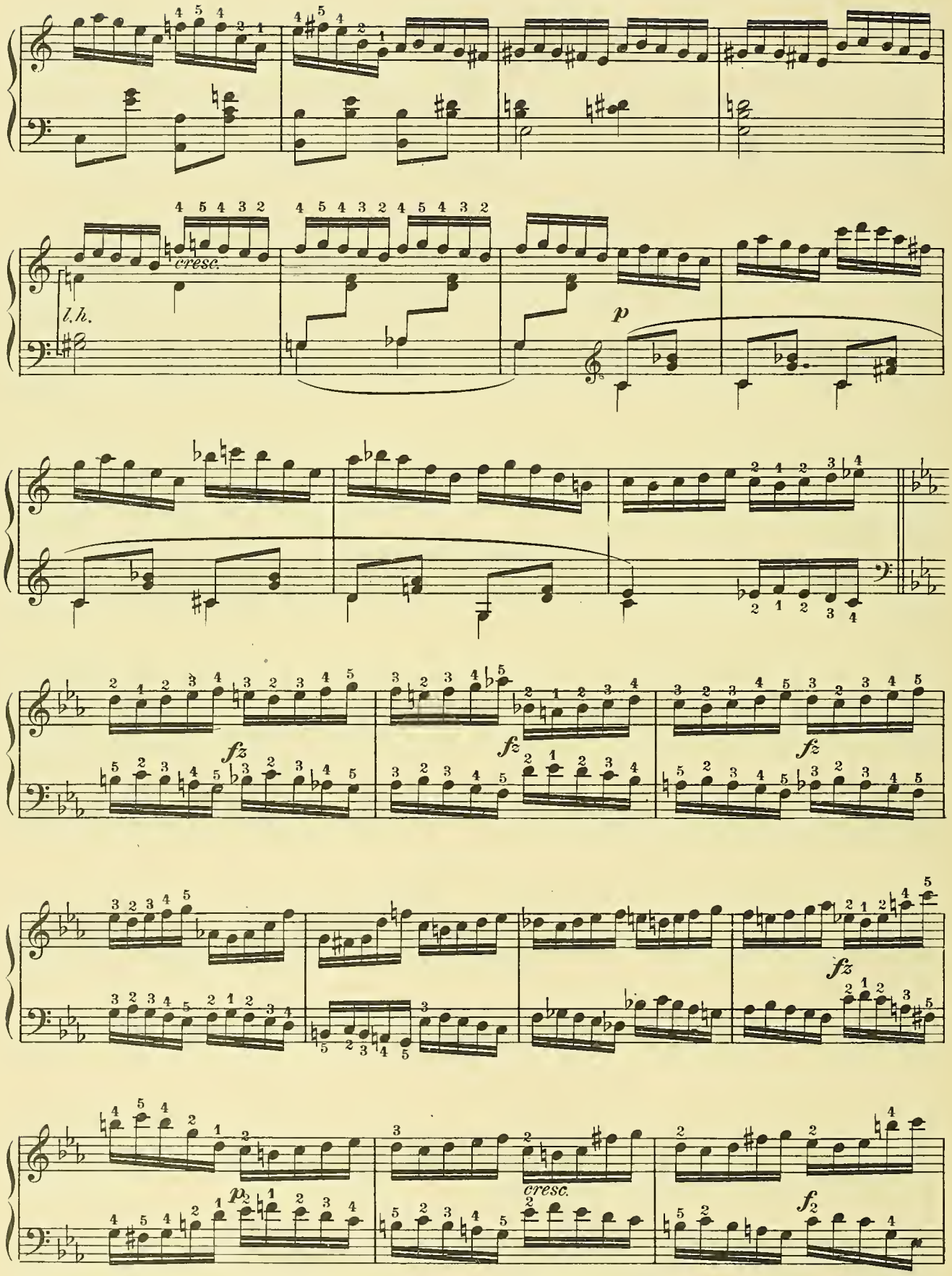
C MAJOR, No. XCV

CLEMENTI

Vivace con bizzarria




fz
fz
fz
dim.
p
f
dim.
p
staccato il basso


cresc.
l.h.
p
fz
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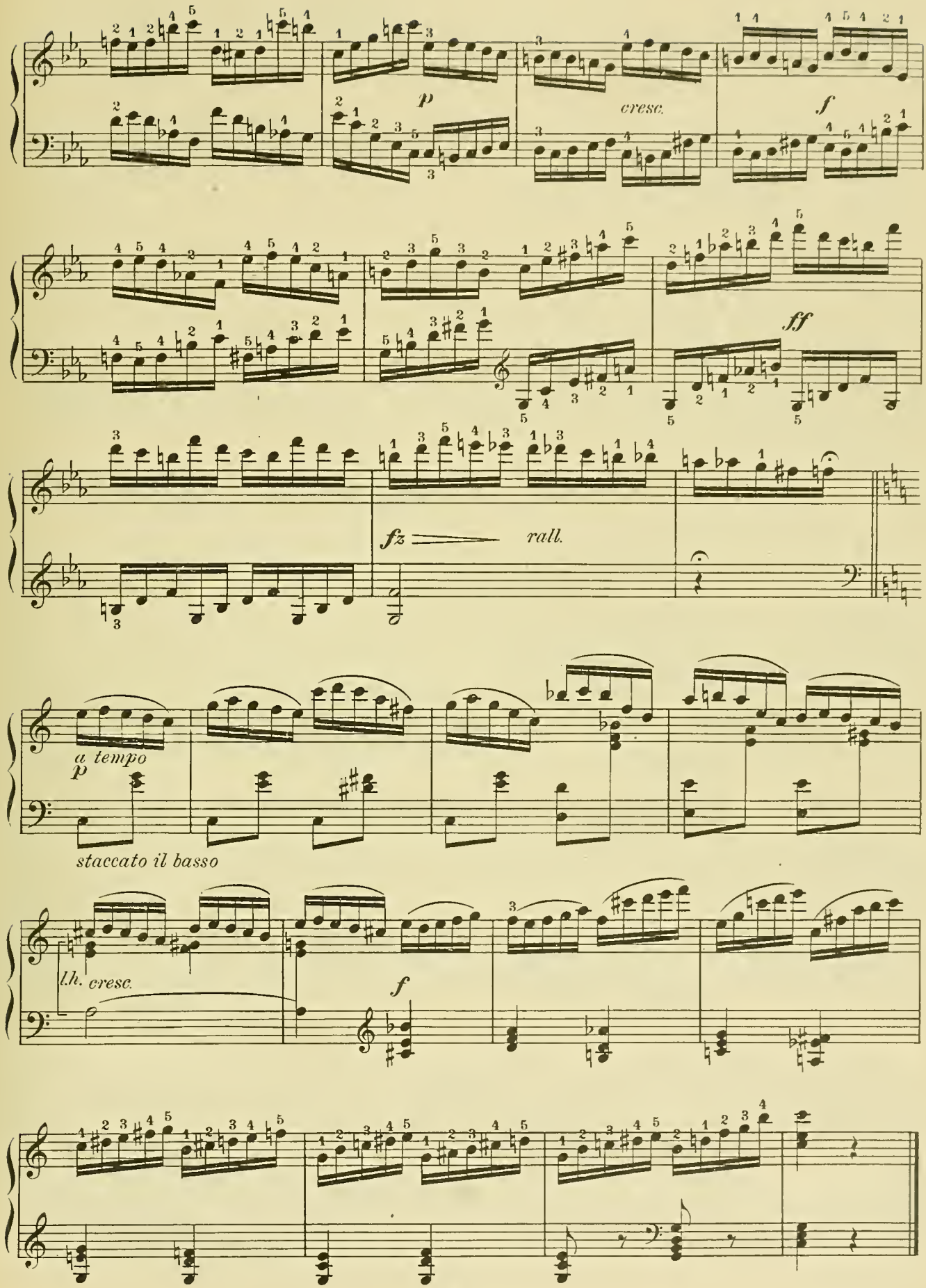
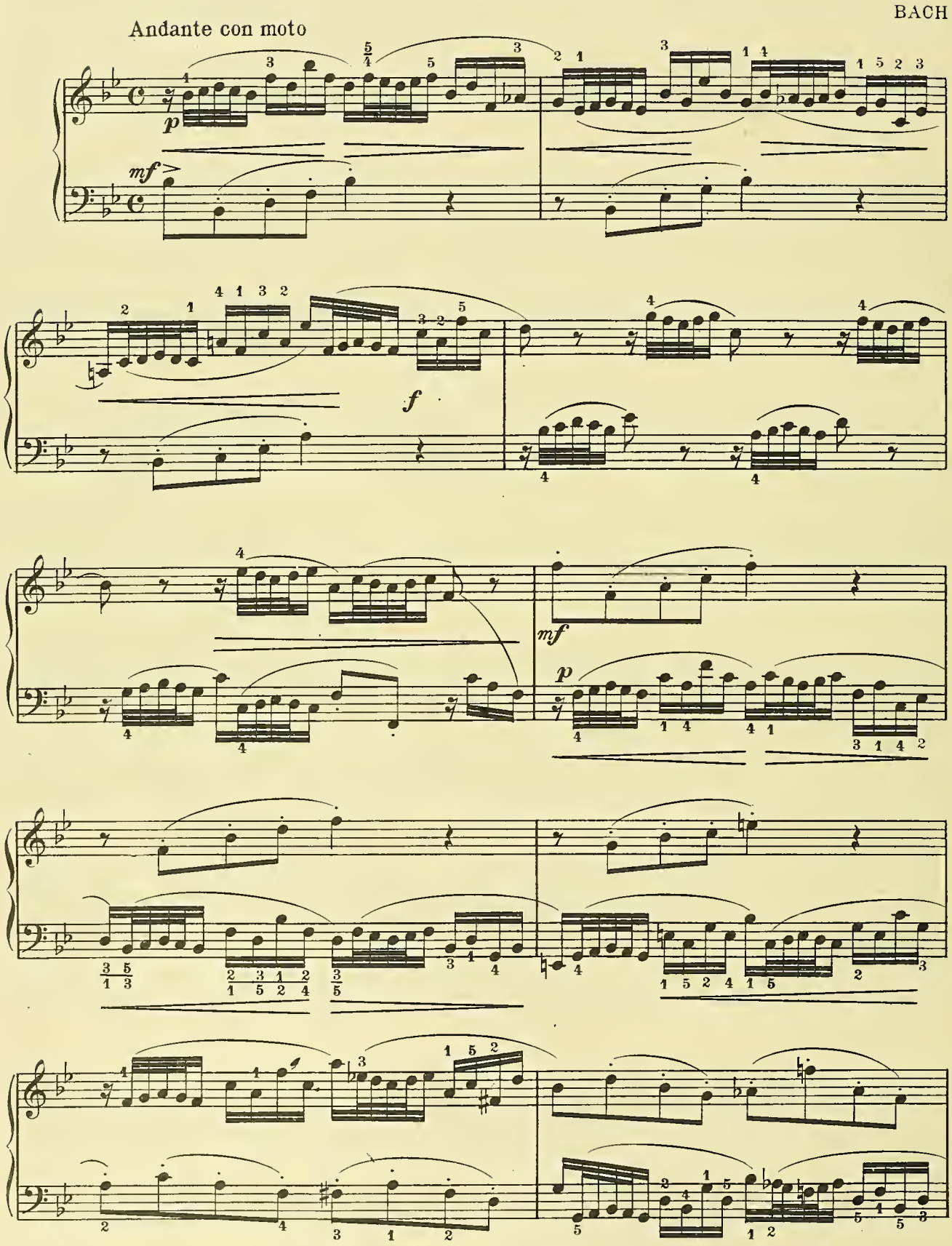
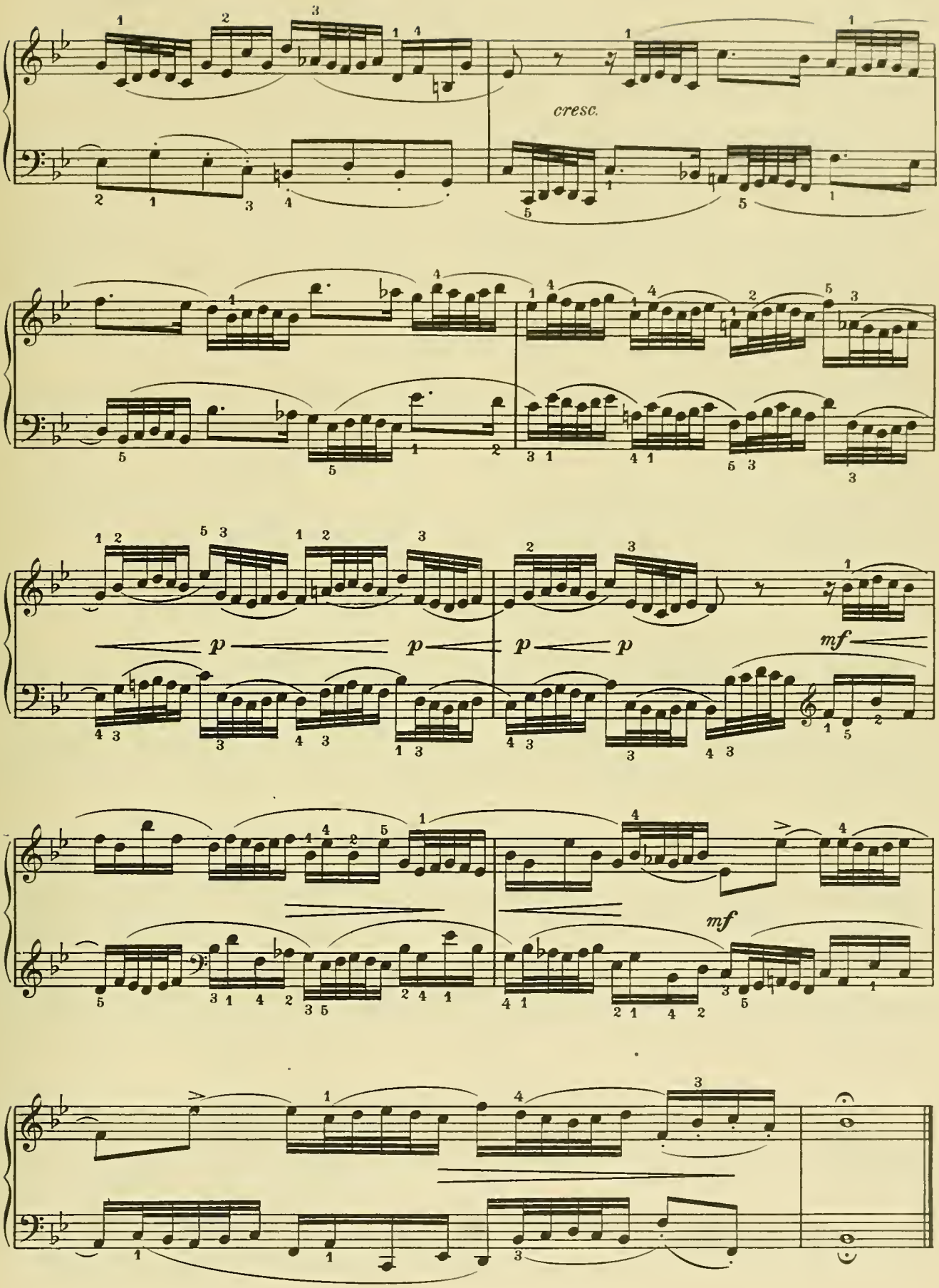
fz
fz
p
cresc.
f


p
cresc.
f
ff
fz
rall.
a tempo
p
staccato il basso
l.h. cresc.
f

TWO-VOICE INVENTION
B-FLAT MAJOR, No. XIV

BACH




cresc.
p
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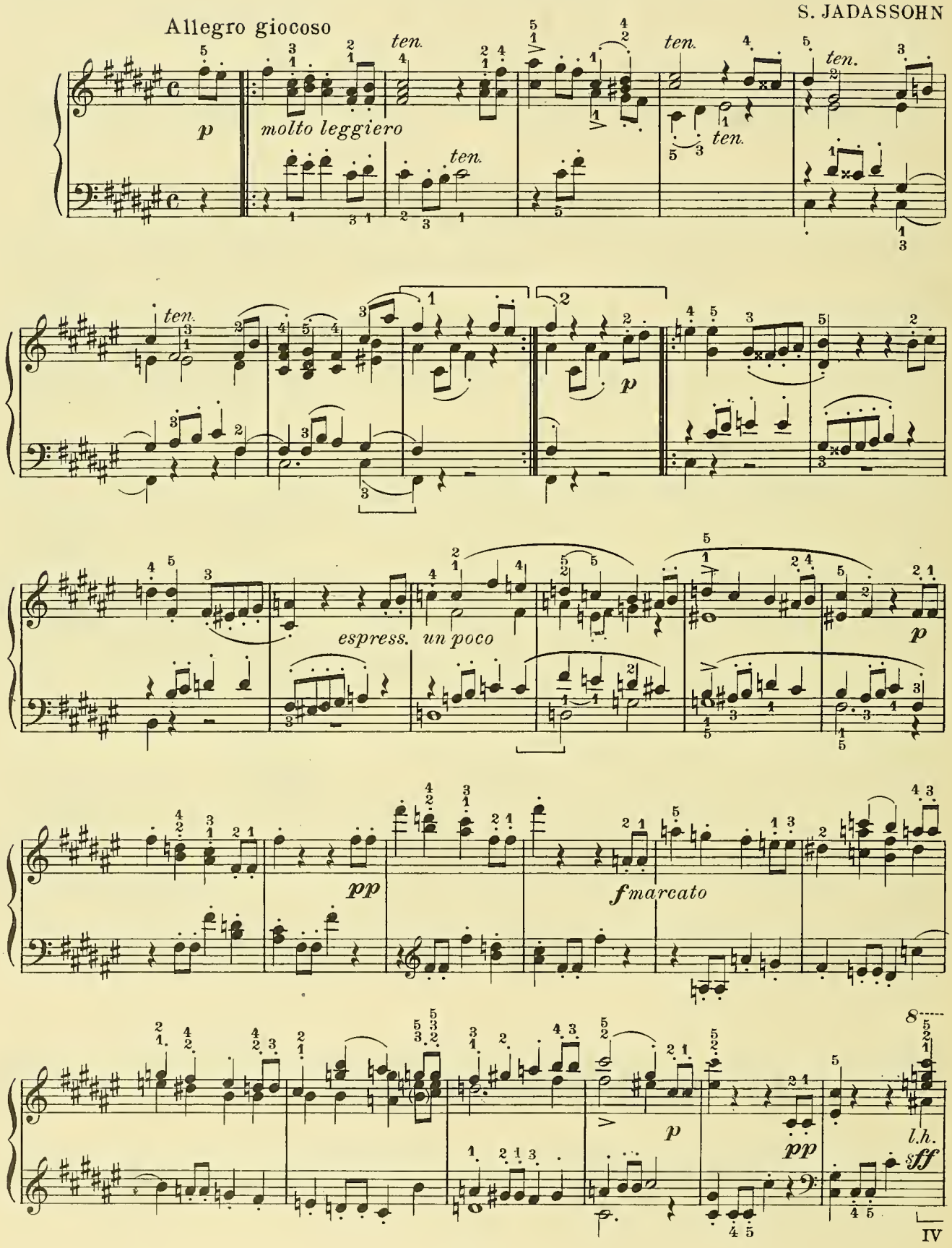
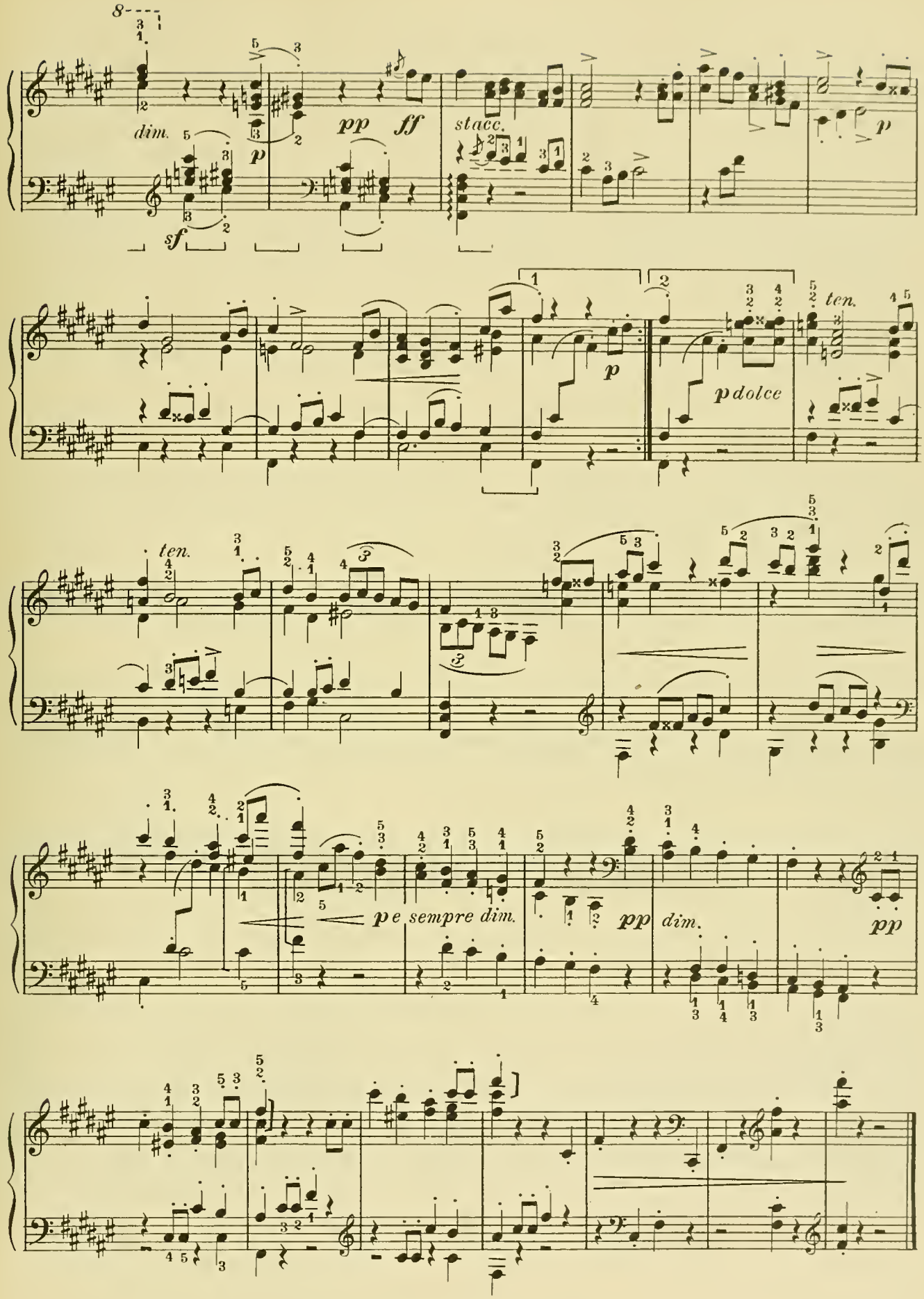
SCHERZO
IN CANON FORM

S. JADASSOHN



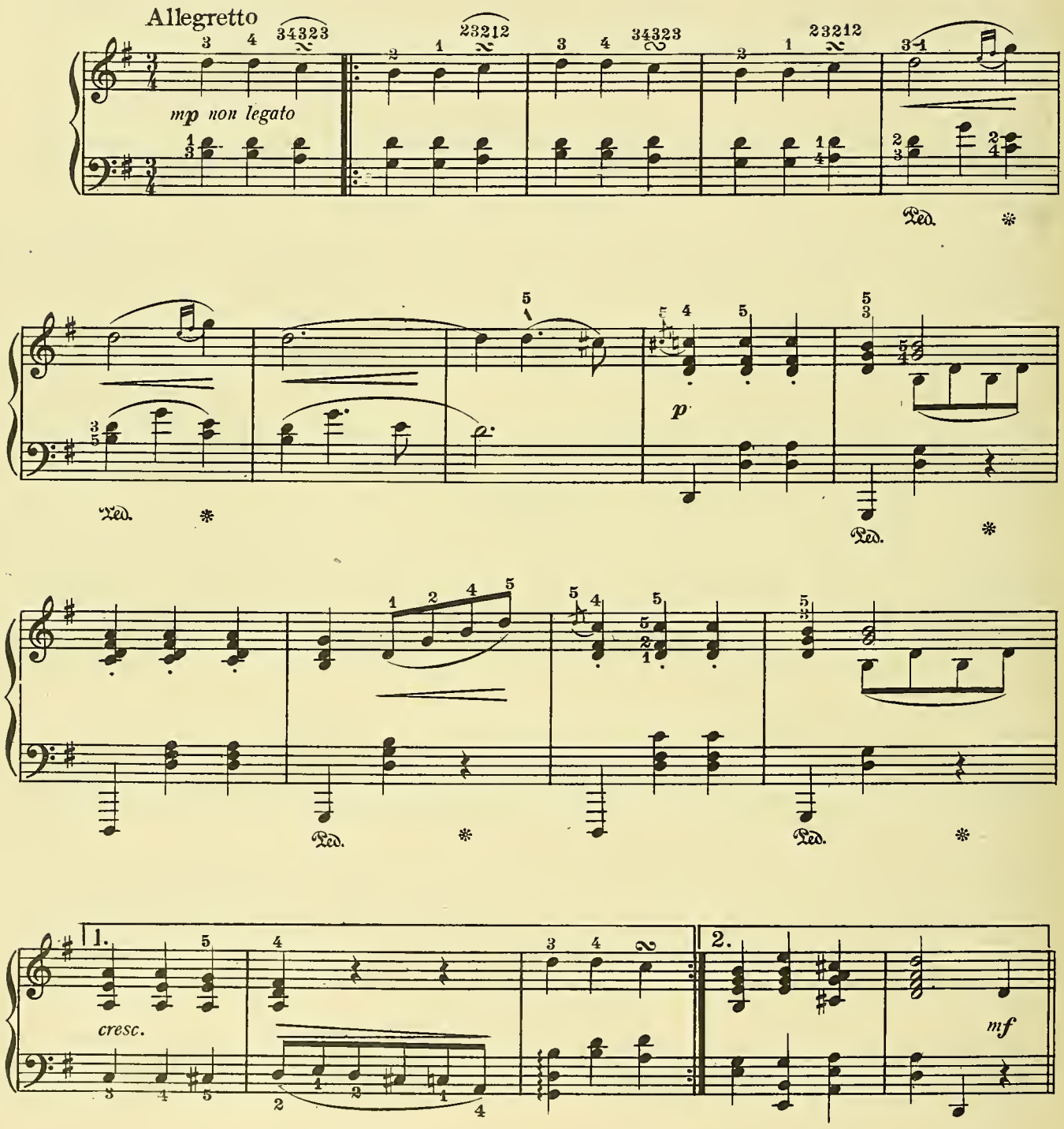

8
dim.
sf
p
pp
ff
stacc.
p
p
p dolce
ten.
ten.
p e sempre dim.
pp
dim.
pp

MINUET

MENUET À L'ANTIQUE

Edited by
Charles Dennée

I. J. PADEREWSKI
Op. 14, No 1



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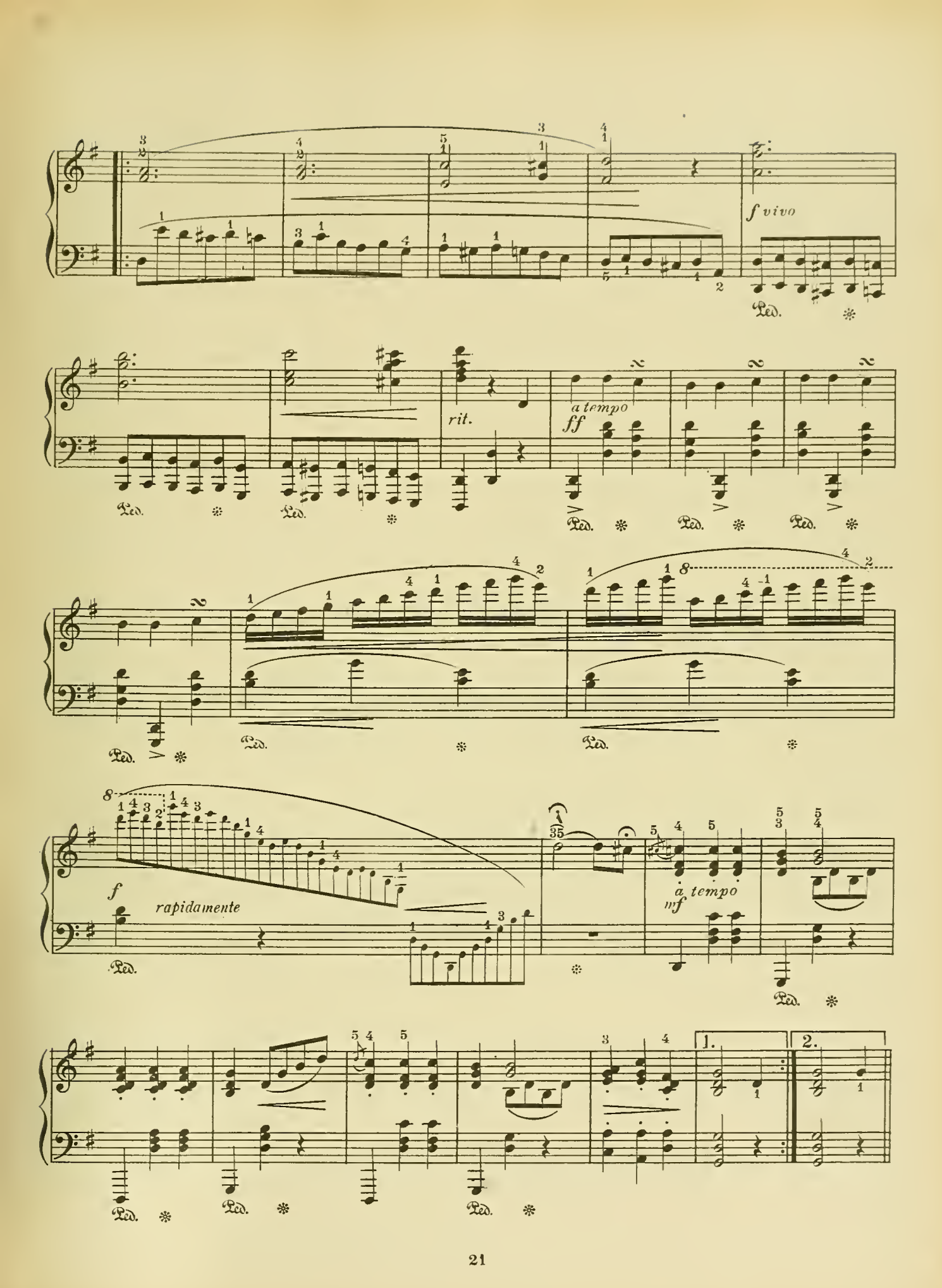
f vivo
rit.
a tempo
ff
f
rapidamente
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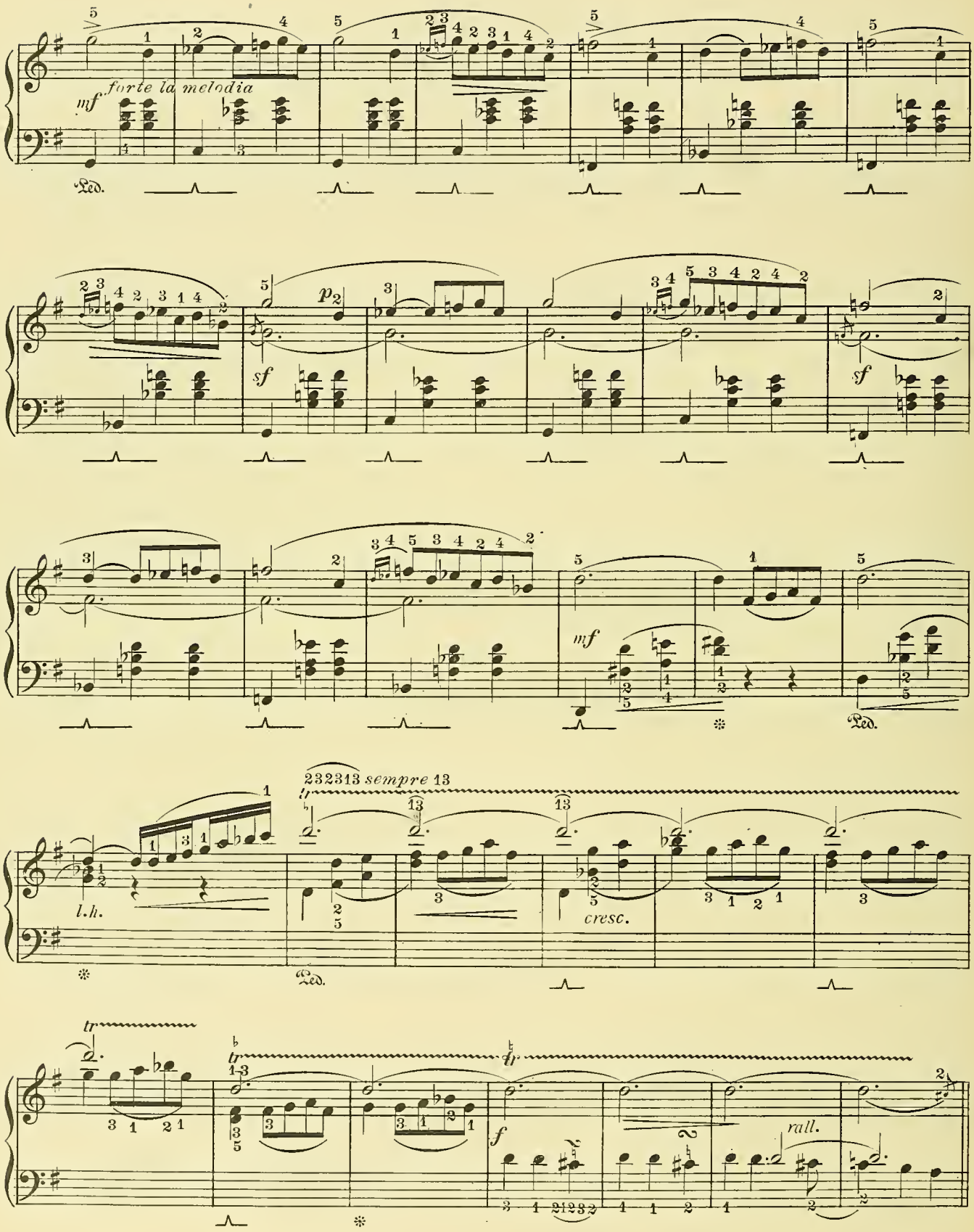
mf
1.
2.


mf
forte la melodia
Ped.
p
sf
mf
l.h.
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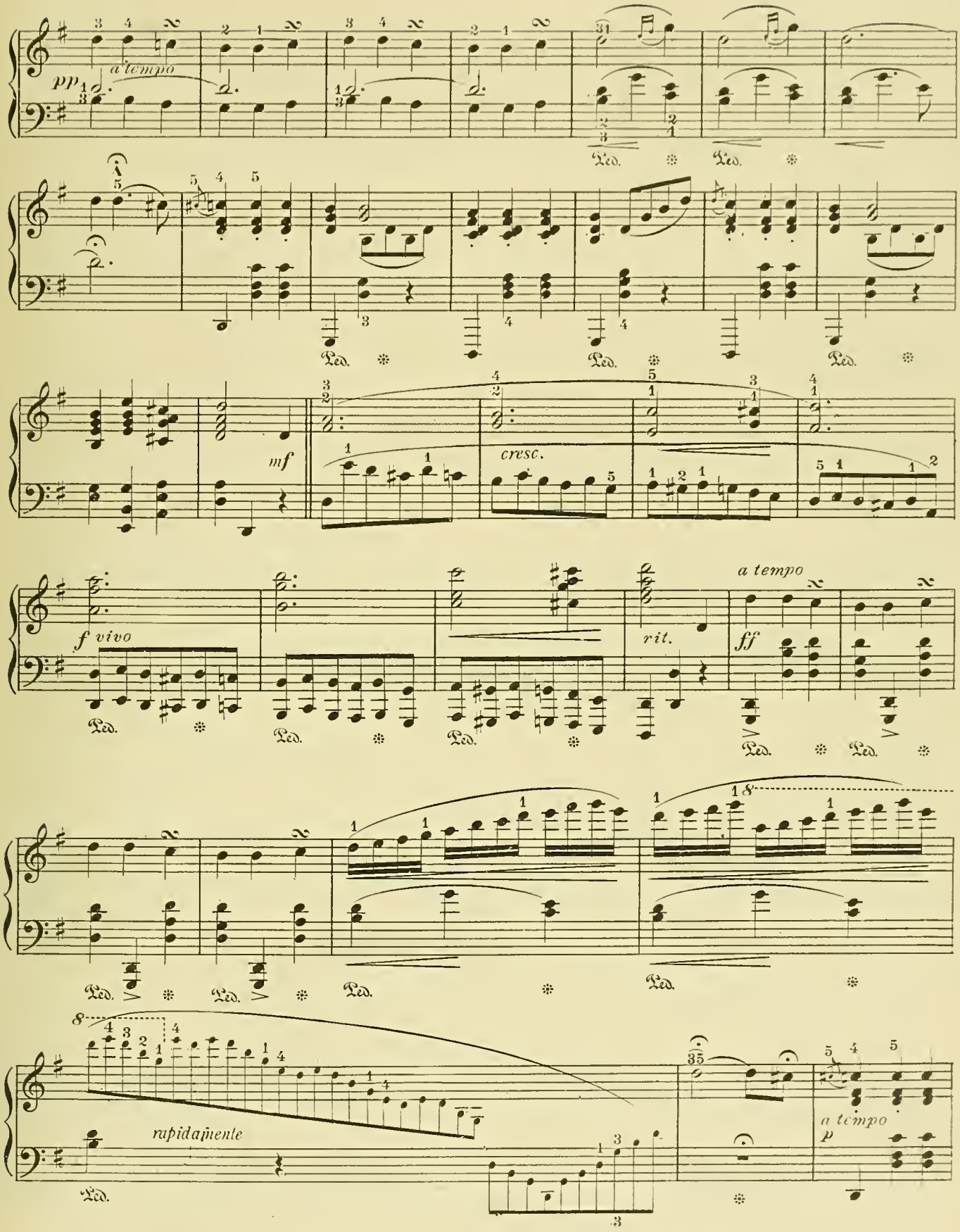
tr
f
rall.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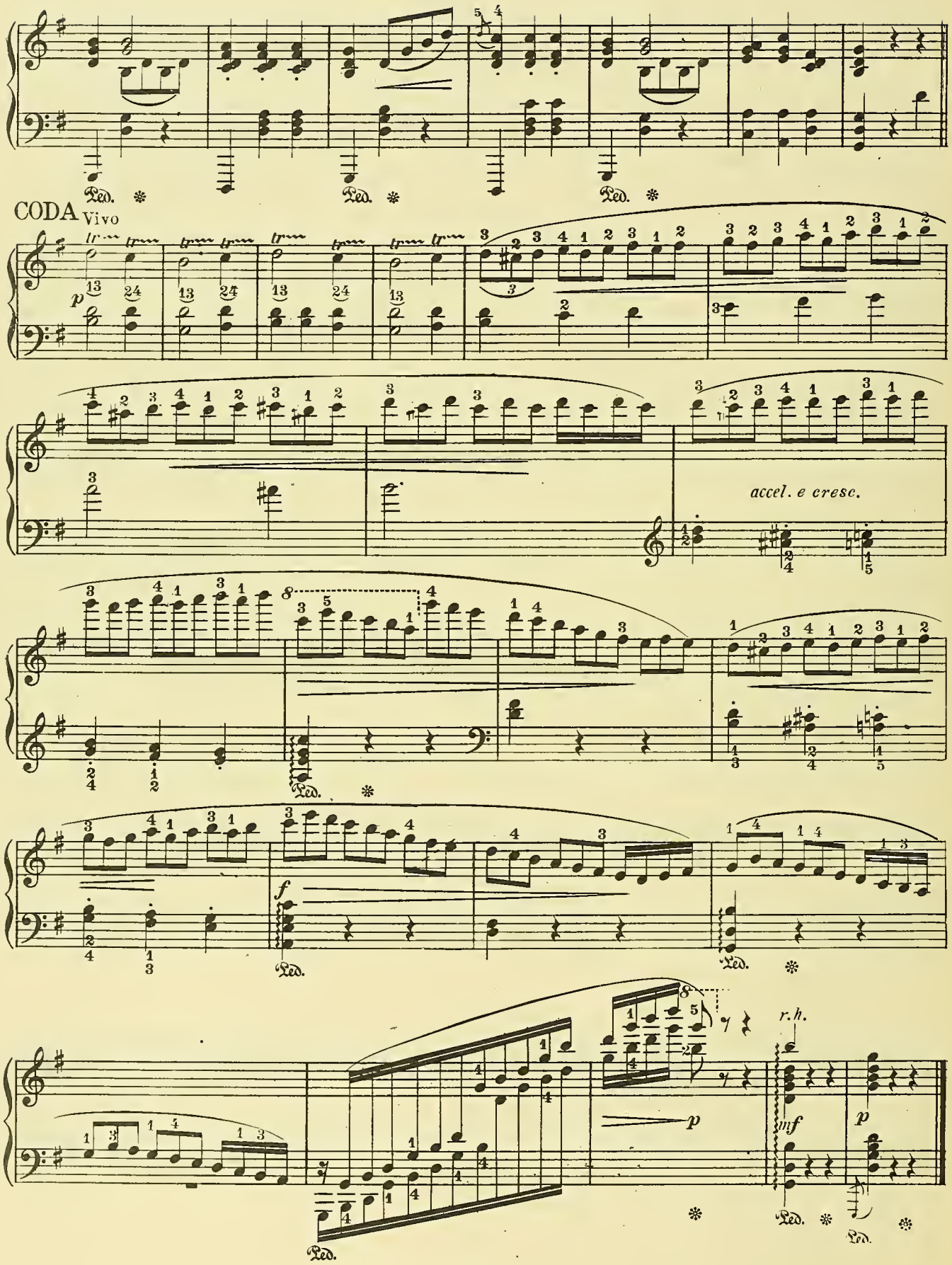
f vivo
rit.
a tempo
ff
rapidamente
a tempo
p


CODA
Vivo
p
accel. e cresc.
f
r.h.
mf
p

XV

EXTREME EXPANSION OF THE HAND

§ 1. Hand expansion and rapid substitution of fingers, which involves contraction, constitute the difficulties of Exercise No. 1. The figures must be played absolutely *legato*. There must be no effort or straining in practising this exercise; the hand, wrist and fingers should "give" plastically and easily for the stretches. [§ 2]

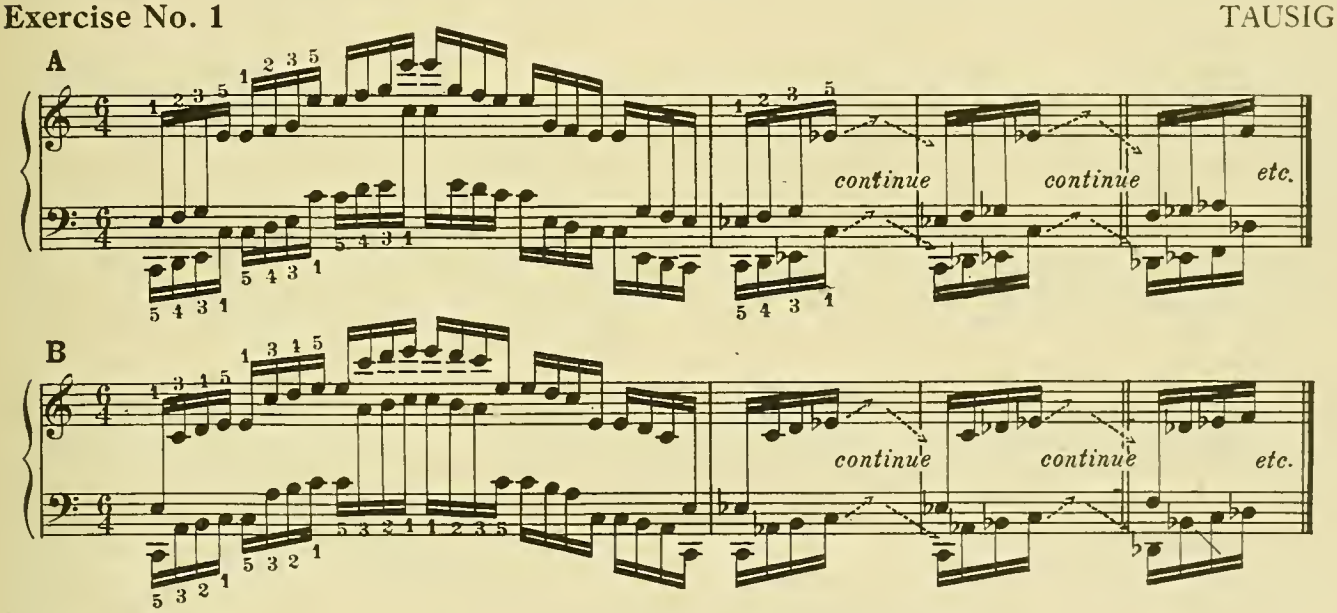
§ 2. The stretch of a Sixth between the first and third, and first and fourth fingers, followed by contraction of the hand, is the chief difficulty to be encountered in Exercise No. 2. Perfect evenness of stroke, accuracy and repose are essential. [§ 3]

§ 3. The combination of a chromatic scale with a repeated tone is the basis of Exercise No. 3. This particular figure involves the playing of every interval contained in the Octave. [§ 4]

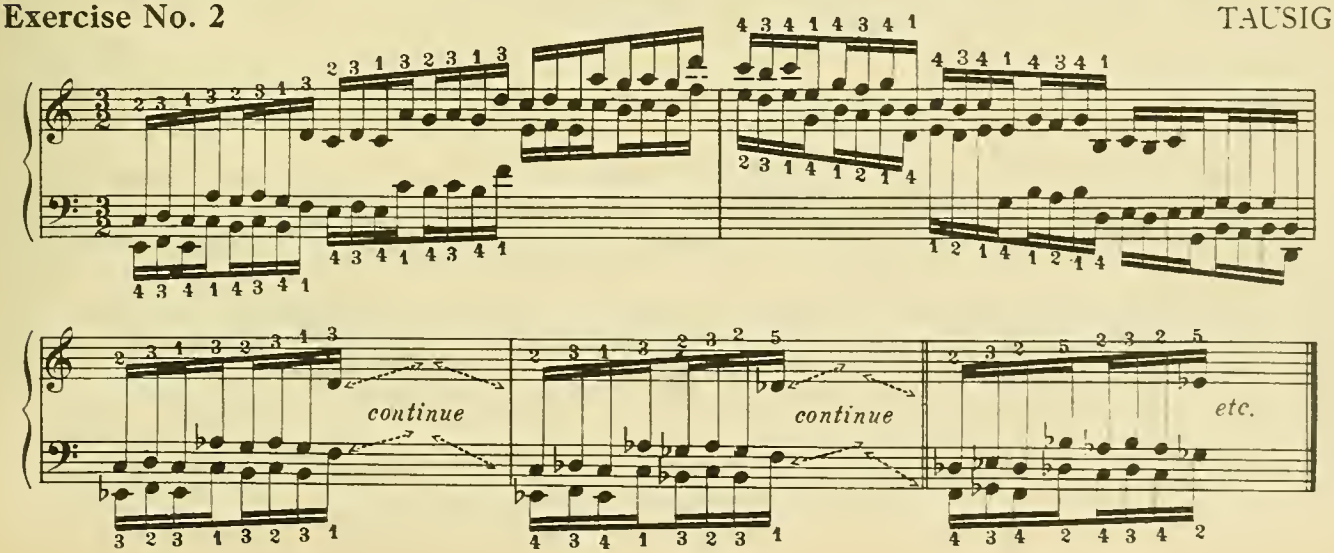
§ 4. Exercise No. 4 involves expansion and contraction of the hand. Practise very slowly and *legato* at first, later increasing the speed. [§ 5]

§ 5. Exercise No. 5 is the most difficult exercise in this Chapter. The repetitions, played by the first and second fingers only, will be somewhat detached, but the other tones of the exercise must be *legato*, the wide intervals reached by expanding the hand, not by "jumping." [§ 6]

Exercise No. 1 TAUSIG



Exercise No. 2 TAUSIG



Exercise No. 3

C. TAUSIG

A

B

Exercise No. 4

J. PISCHNA

Exercise No. 5

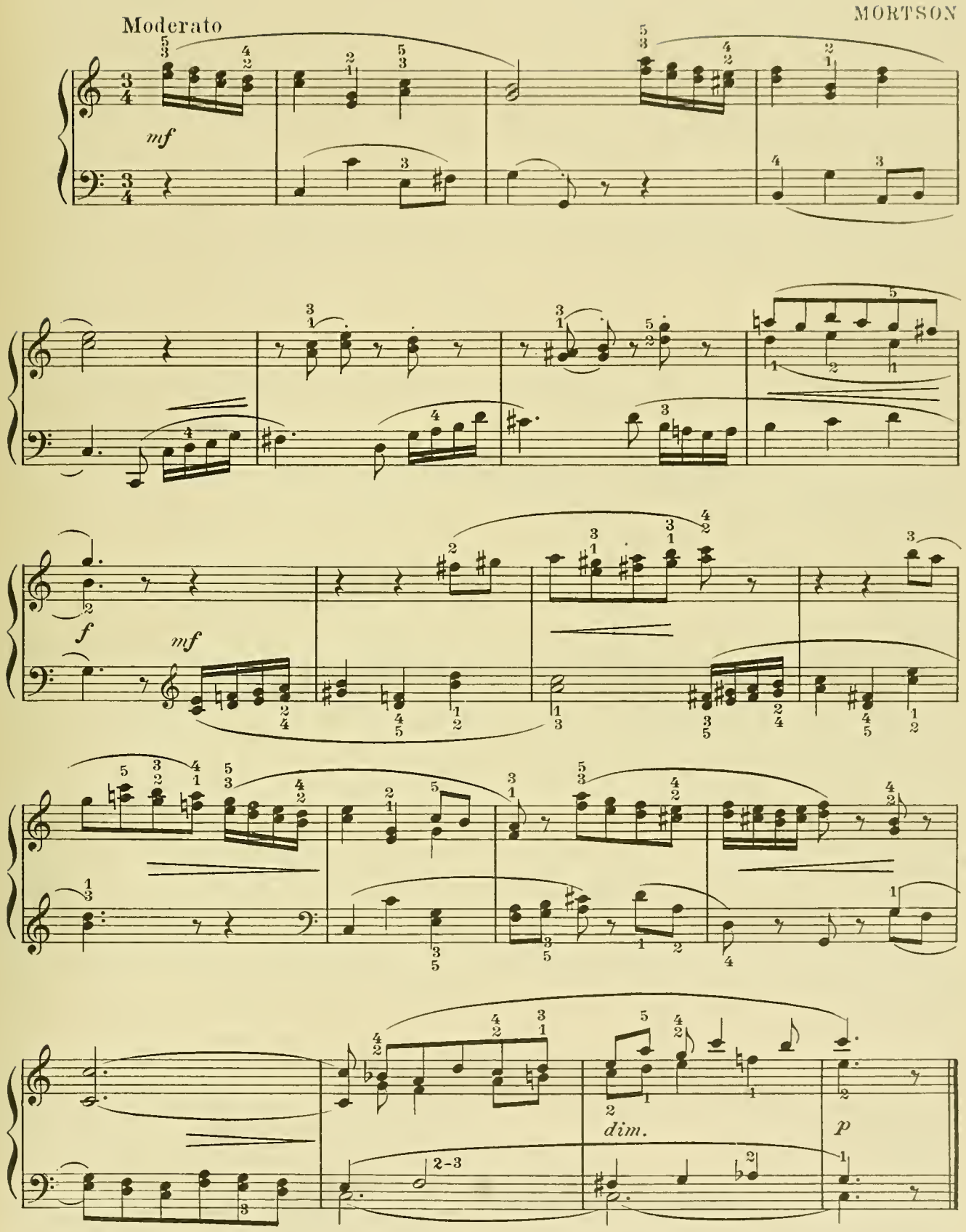
C. TAUSIG

etc.

E 339

STUDY

MORTSON



Study, *Mortson* [PAGE 27]

§ 6. To maintain an even *legato* in the unusual combination of Double Thirds with occasional melodic fragments which form this Study, requires careful fingering, hand flexibility and many finger extensions, and demonstrates the importance of exercises in extended hand positions. The melodic interest shifts frequently from one hand to the other, always attaching to a moving part. This is a safe general rule; where one voice consists of *eighth* notes, and the remaining voices move in *quarter* notes, the *eighth* notes require the effect of slightly increased stress, even if it is for as few as two consecutive tones, with the motion transferred to another voice in the next count.

Study, *Cramer* [PAGE 29]

§ 7. This STUDY is unequalled in value for the development of dexterity in rapid *legato* passages, in which certain notes are reinforced by *staccato* notes at the distance of an Octave, requiring the rapid extension of the fifth finger. The Octave is played with a quick extension of the hand, combined with a quick, free stroke of the already lifted fifth finger.

It will be well to practise the left hand alone for some time, omitting the fifth finger at first, but allowing it to reach out toward the Octave each time the first finger plays the first note in the measure.

The wrist should be held high, to carry the hand along easily and to prevent a shifting or bumping effect which would mar the performance of the left-hand part. The right-hand part must be played with a strong grasp of the hand, moving on the wrist. The second note of the *slur* is played with the fingers and the hand immediately lifted with a quick motion from the wrist. [§ 8]

Study, *Schmitt* [PAGE 32]

§ 8. This Study is intended for dexterity and brilliancy in an advanced form of passage work. The skips must be made with a quick combination of gliding hand and finger stroke, the hand turning very slightly to assist the fingers in playing the skip to the fifth and back to the first finger. Make the indicated accents strong and incisive, and carefully bring out the effects of *staccato* and phrasing. The slurred *passages* move along progressively whereas the *unslurred* groups are practically stationary.

Prelude, *Cesar Cui* [PAGE 36]

§ 9. The delivery of the PRELUDE in *A-flat major*, by Cui, should be broad and dignified throughout, the melody brought out clearly and the tone rich and full without any forcing or harshness in the climaxes. The piece contains decided suggestions of the characteristic figures of orchestral instruments, a medium with which the composer was entirely familiar. Precise and equal motions of the first and second fingers is important. Separate hand practice will be found necessary. Students with small hands should not attempt this piece, but for those who can reach the wide extensions with a degree of ease, the performance will afford both benefit and pleasure. It makes a fine recital number when well mastered, and if placed in a group on a program, might appropriately be placed first. [§ 10]

Consolation, *Liszt* [PAGE 40]

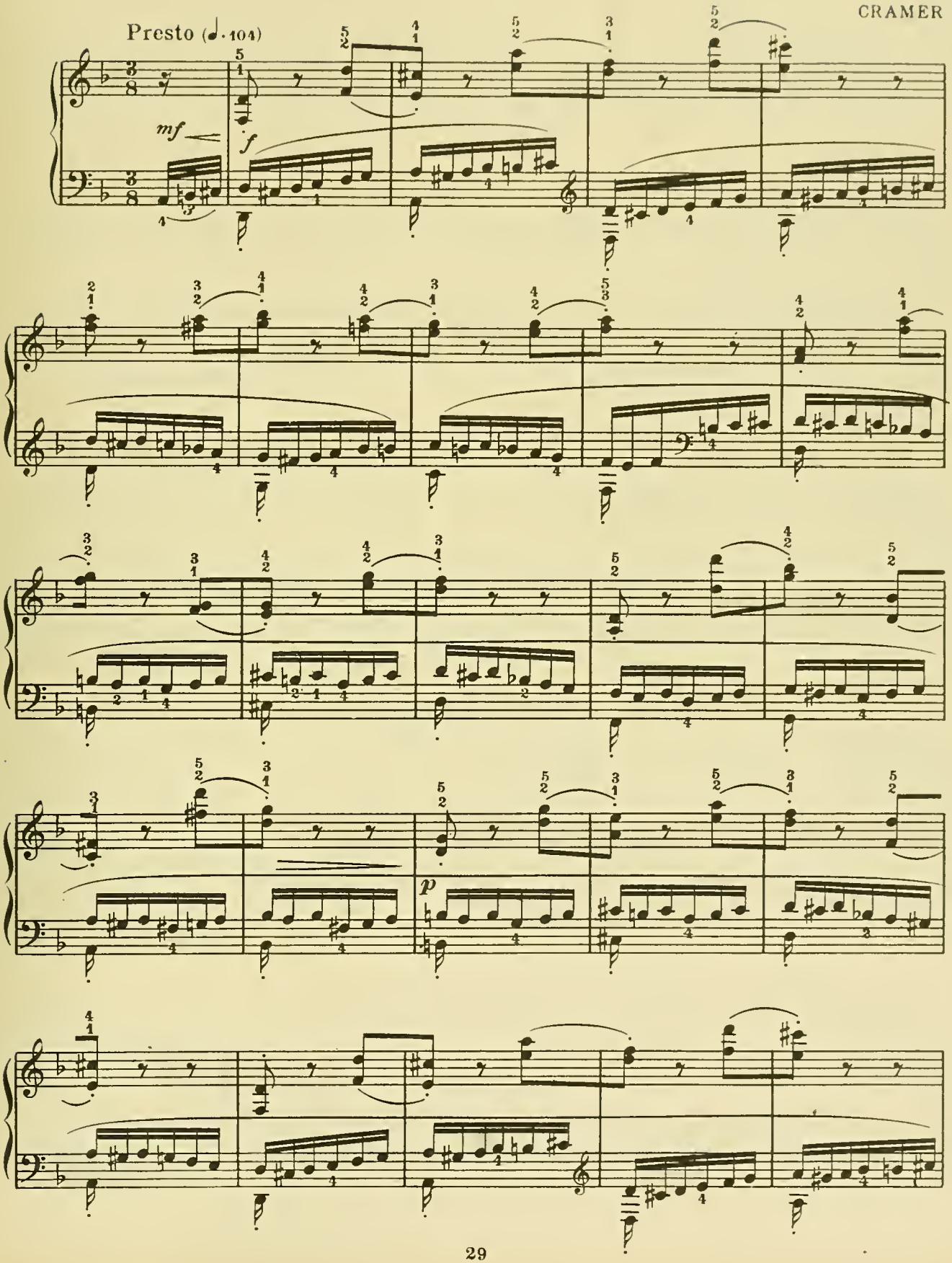
§ 10. This CONSOLATION is one of the most popular of the shorter compositions of Liszt. The First Theme, softly accompanied by harplike chords, is followed by a strong second section which leads, through a brilliant cadenza, to a *grandioso* treatment of the First Theme. The sweeping chords rising above the melody, give an effect of intense *vibrato*. A Coda, soft and thoughtful in character, brings the piece to a close. This composition is extremely effective, and sounds much more difficult than it really is.

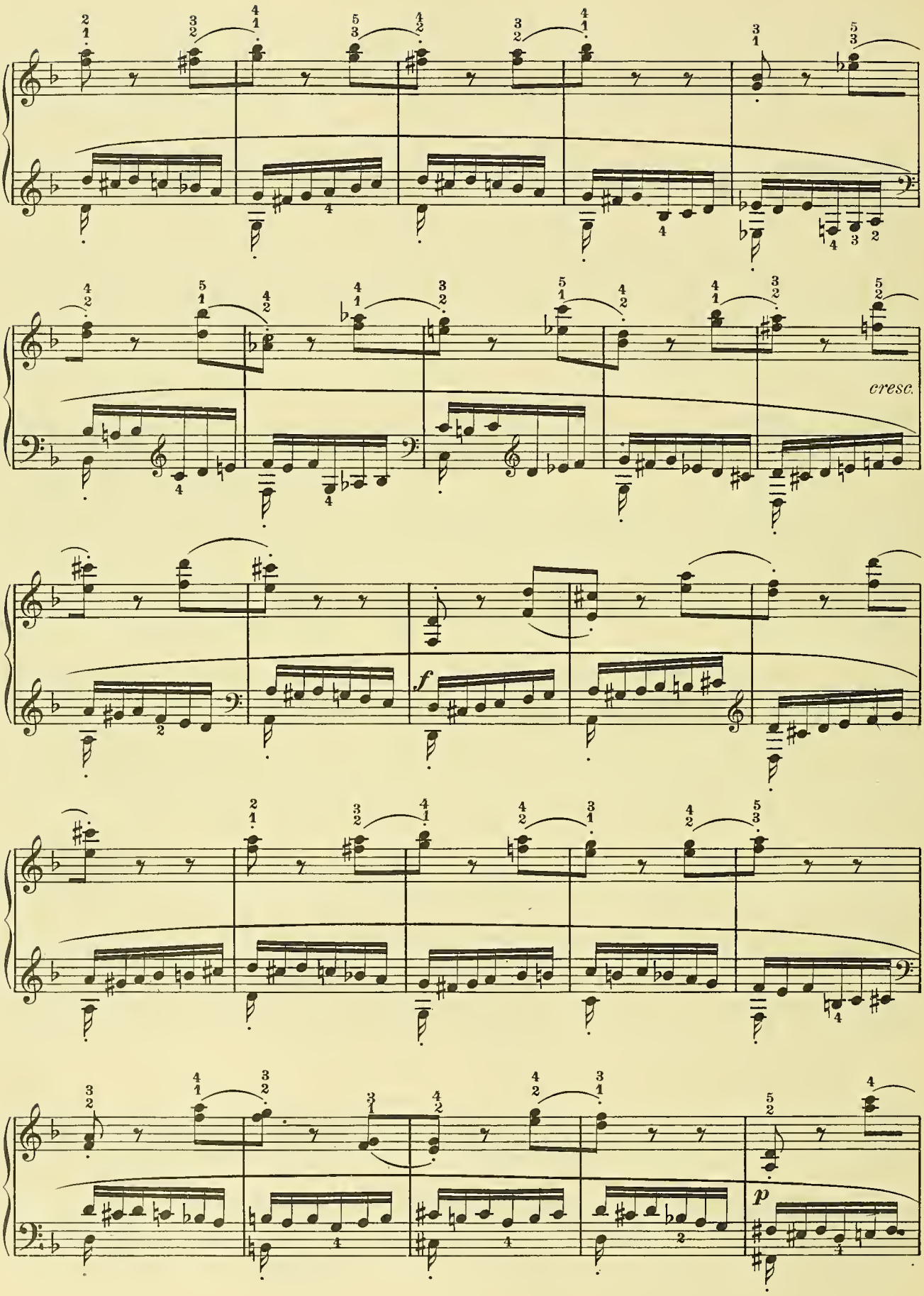
Liszt's notation of the single tones at the beginning would seem to suggest that he desired both of the notes connected by the *slur* to be separately sounded, rather than *tied*, although it is by no means certain that this is desired. The pedaling carries out the musical sense of the melody and harmonies. The Damper peda in the First Theme must be released as the note is played, and put down again deliberately to catch that tone in all its purity—not quickly changed, after the manner of a half-pedal. In the next section (34) the *tempo* quickens, the tone is fu ler and the left-hand notes are widely separated, and here the Damper pedal is changed upon the note, without any pause after the pedal is released. A more intense mood asserts itself (34), increasing to a very slight *ritardando* (50) with the melody brought out strongly in the passage following. The mood then becomes tranquil (56) though any dragging effect should be carefully avoided. This passage works up to a climax at the *cadenza* (69). The short *slurs* underneath the notes show the rhythmic sense of the groups, and the first tone of each should receive a slight pressure accent. The end of the *cadenza* should be broadened considerably, pressing out the last five tones very strongly, as an approach to the sonorous theme which follows. Play the Coda in a tranquil mood, the bass melody brought out slightly with a pressure touch and the chords soft, exercising care that excessive use of the Damper pedal does not " blur " the chord tones. Control the dynamics by the touch; do not depend too much on the use of the pedal. [§ 9]

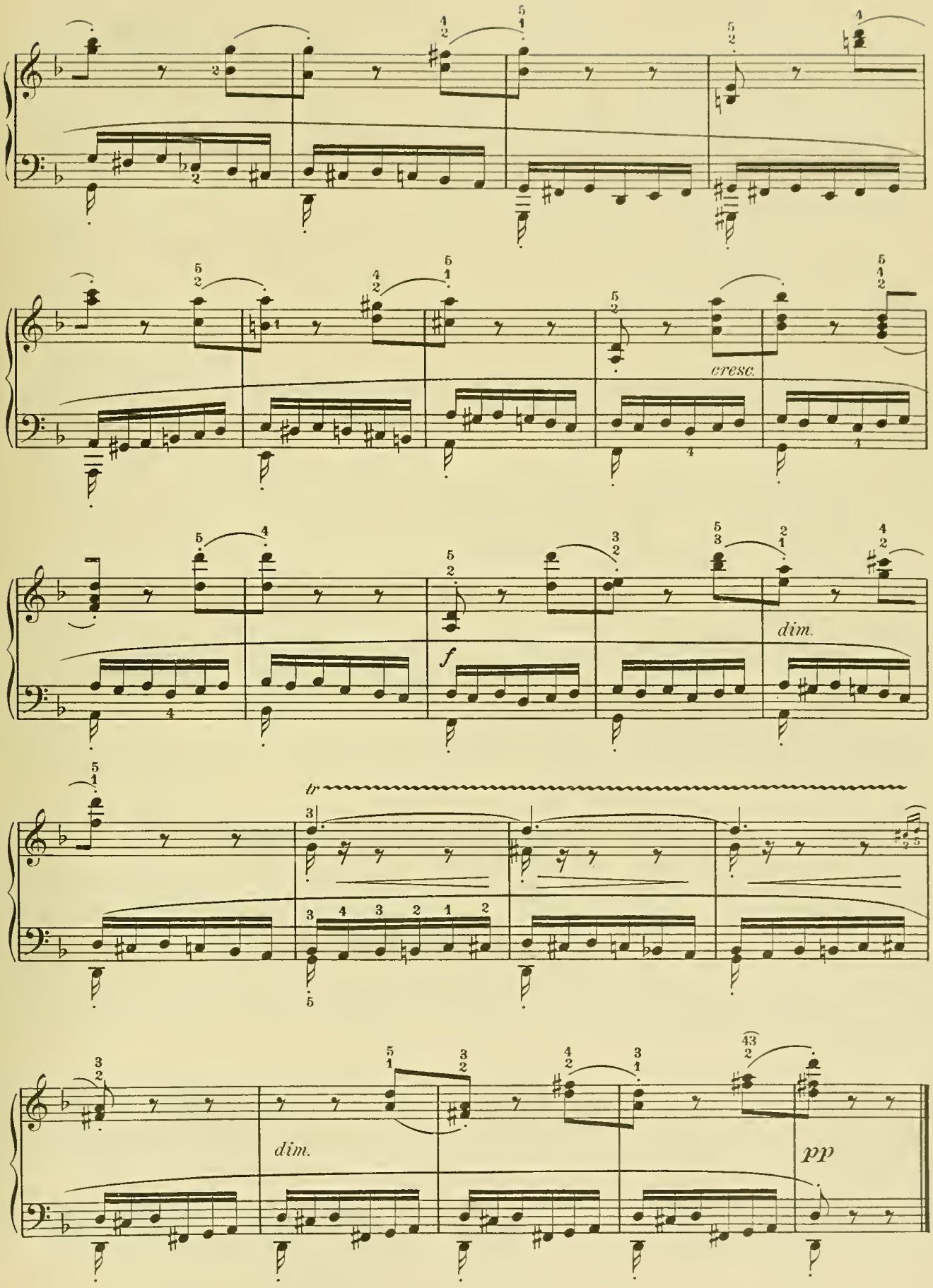
STUDY

D MINOR, No. XXXII

CRAMER

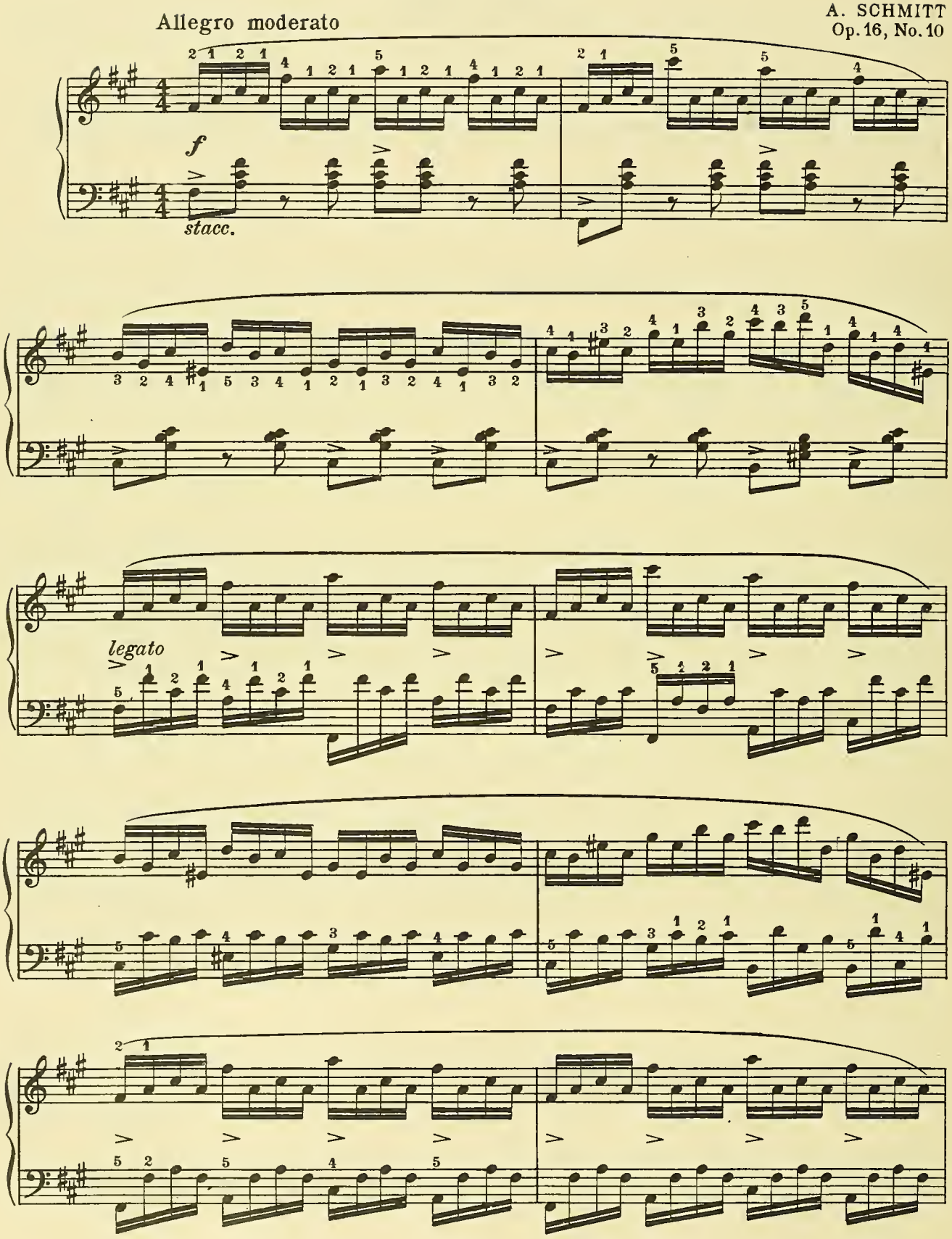


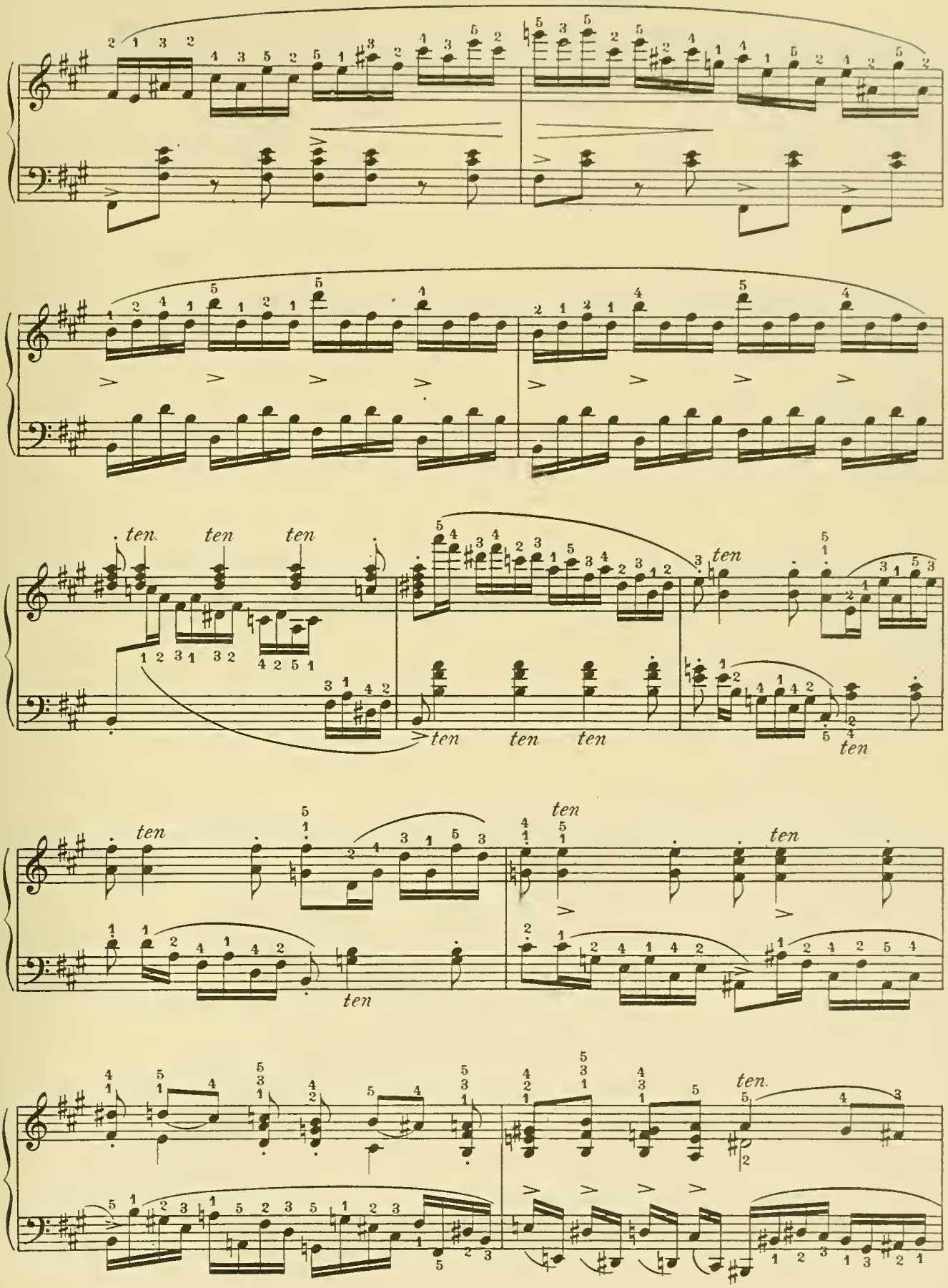

cresc.
f
p

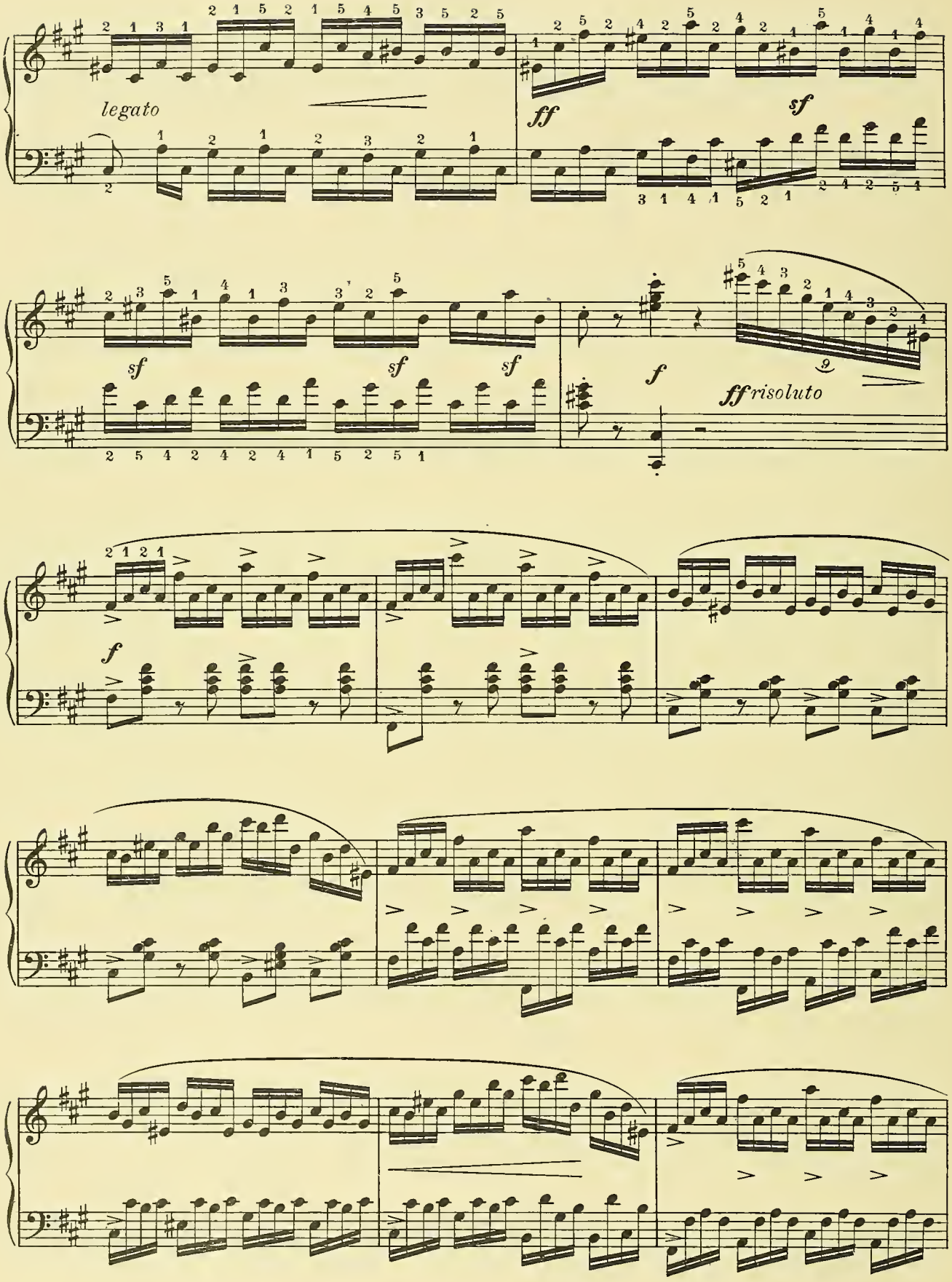

cresc.
dim.
f
tr
dim.
pp

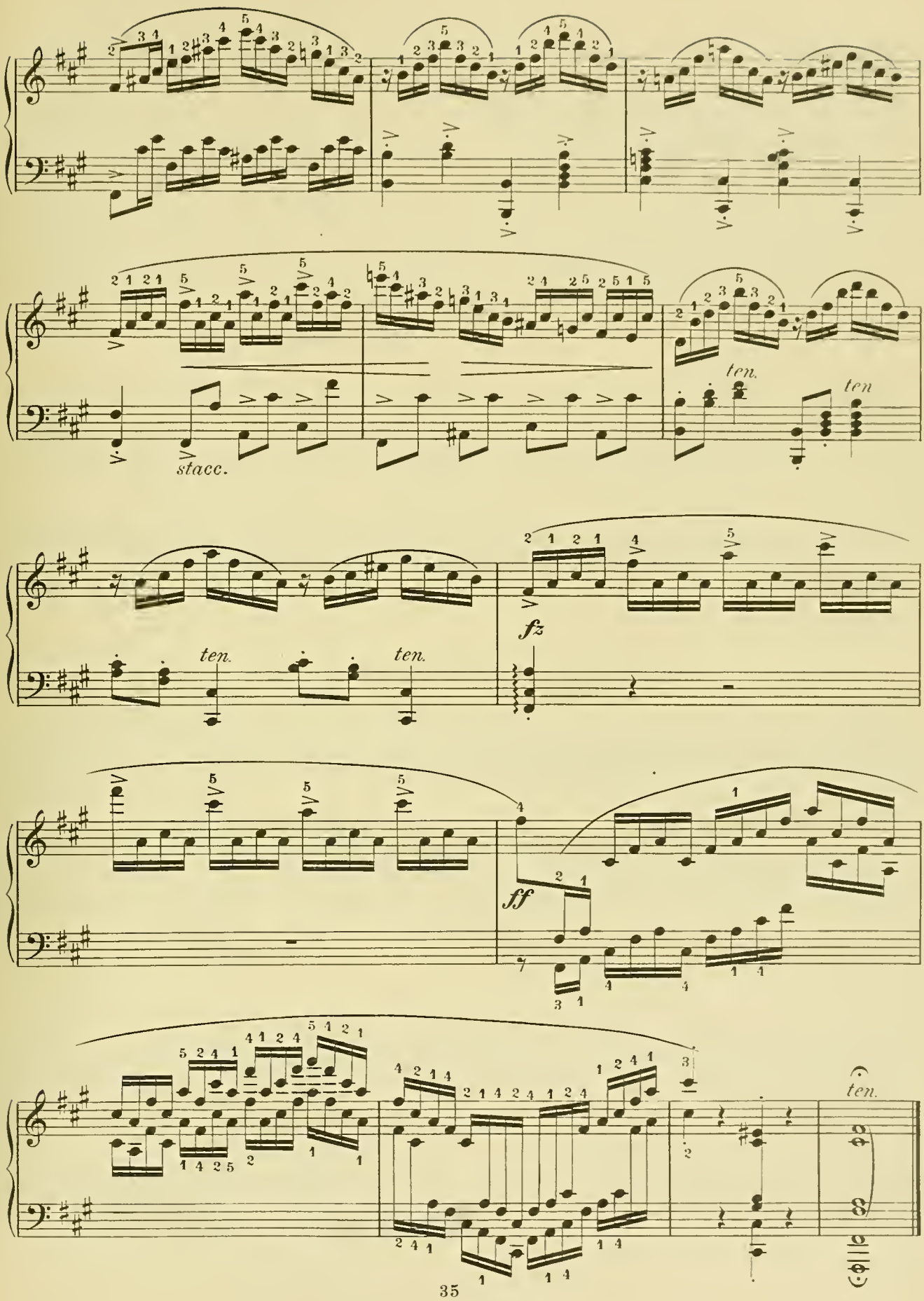
STUDY
F-SHARP MINOR

A. SCHMITT
Op. 16, No. 10




ten.
ten
ten
ten
ten
ten
ten
ten
ten
ten
ten
ten
ten.


legato
ff
sf
sf
sf
sf
f
ff risoluto
f

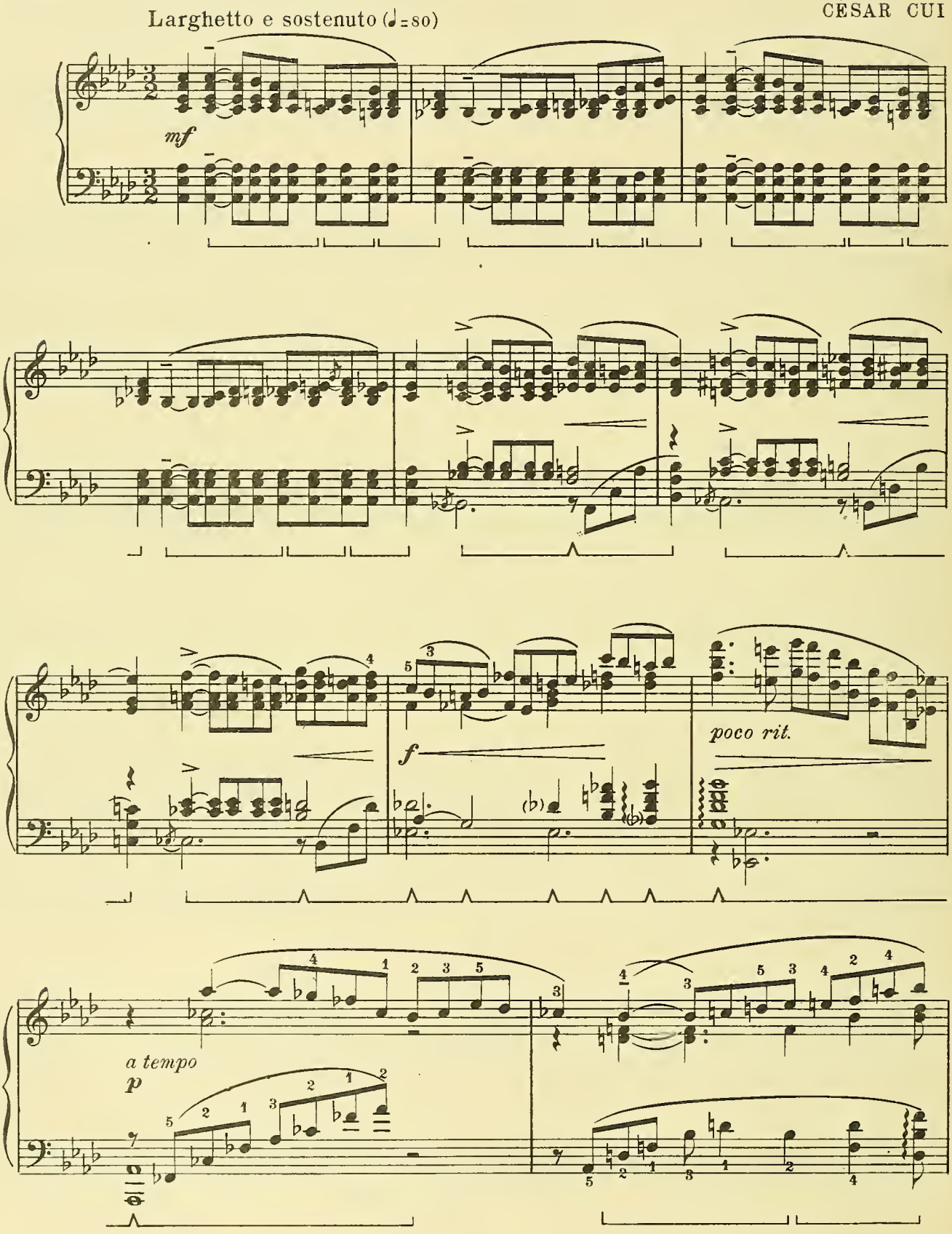

stacc.
ten.
ten
ten.
ten.
fz
ff
ten.

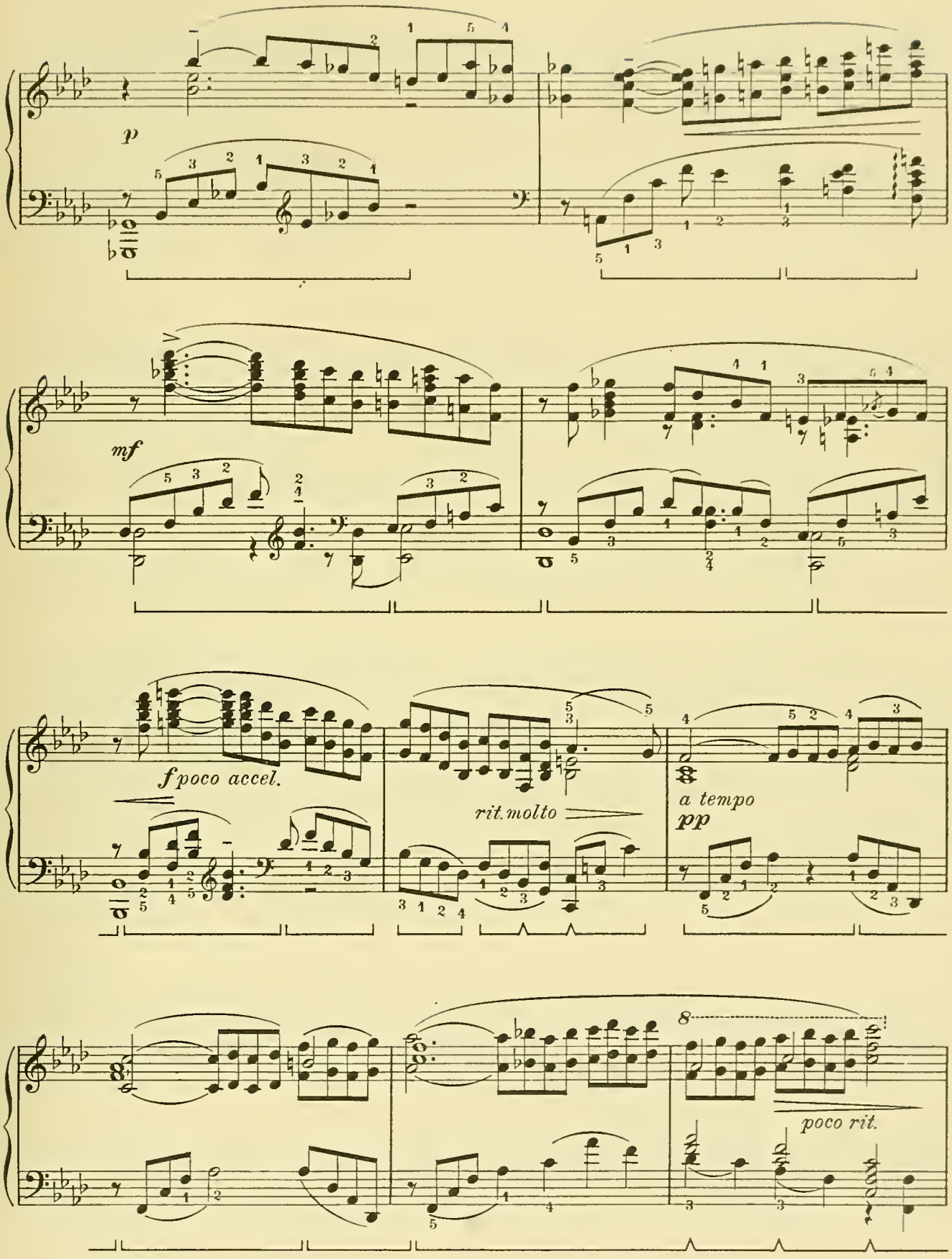
PRELUDE

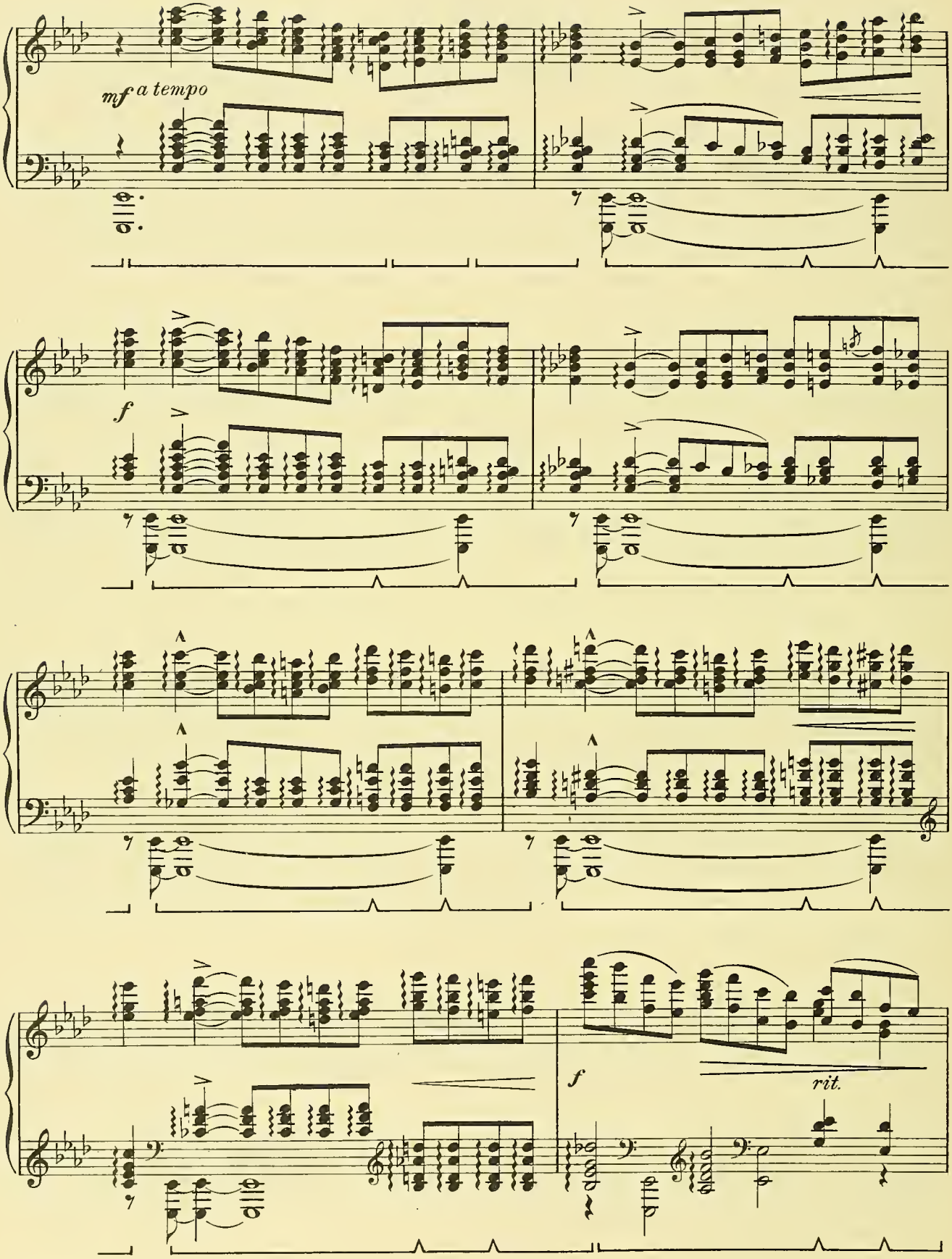
A-FLAT MAJOR

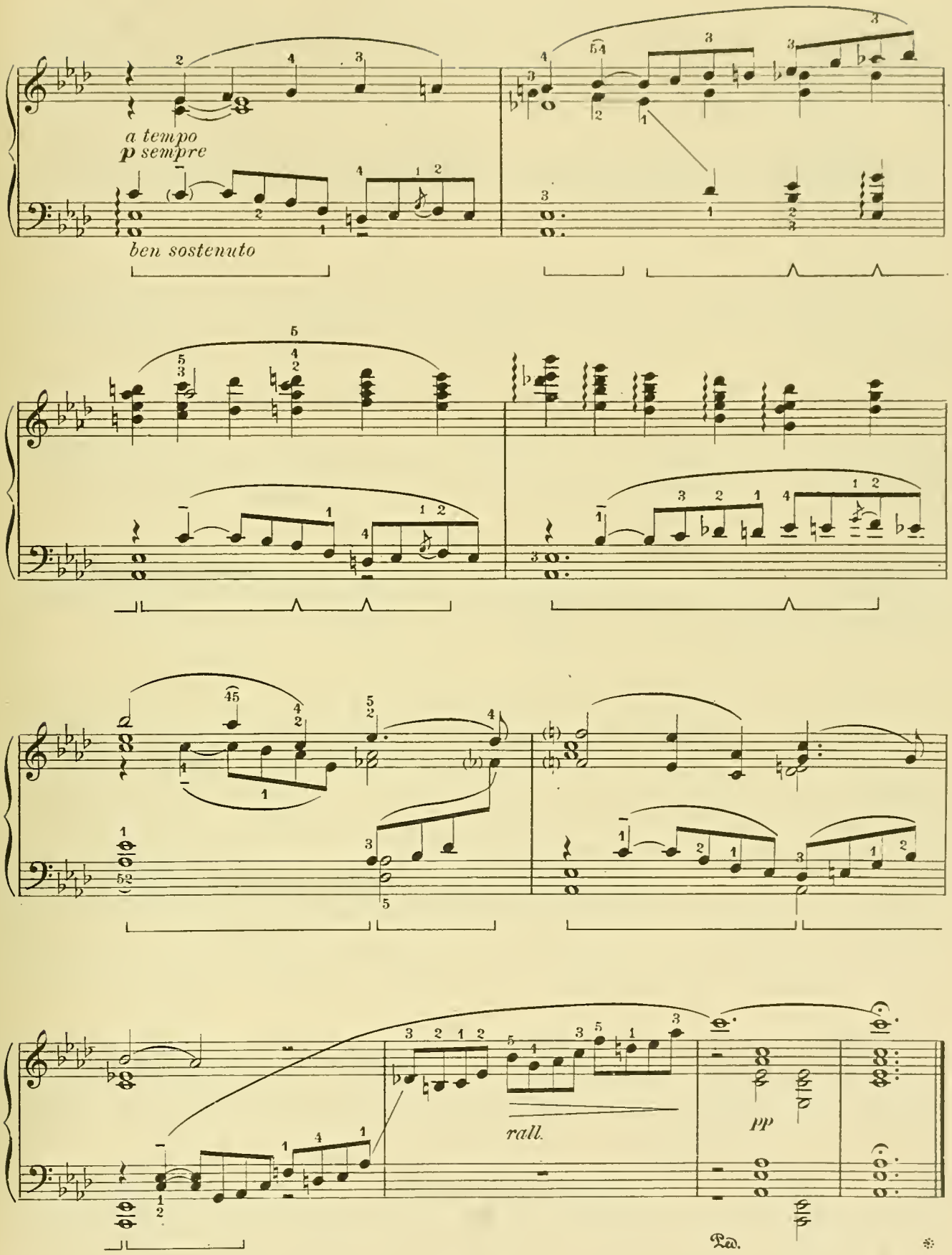
Edited by
Charles Dennée

CÉSAR CUI




p
mf
f poco accel.
rit. molto
a tempo
pp
poco rit.


mf a tempo
f
f
rit.


a tempo
p sempre
ben sostenuto
rall.
pp
Ped.

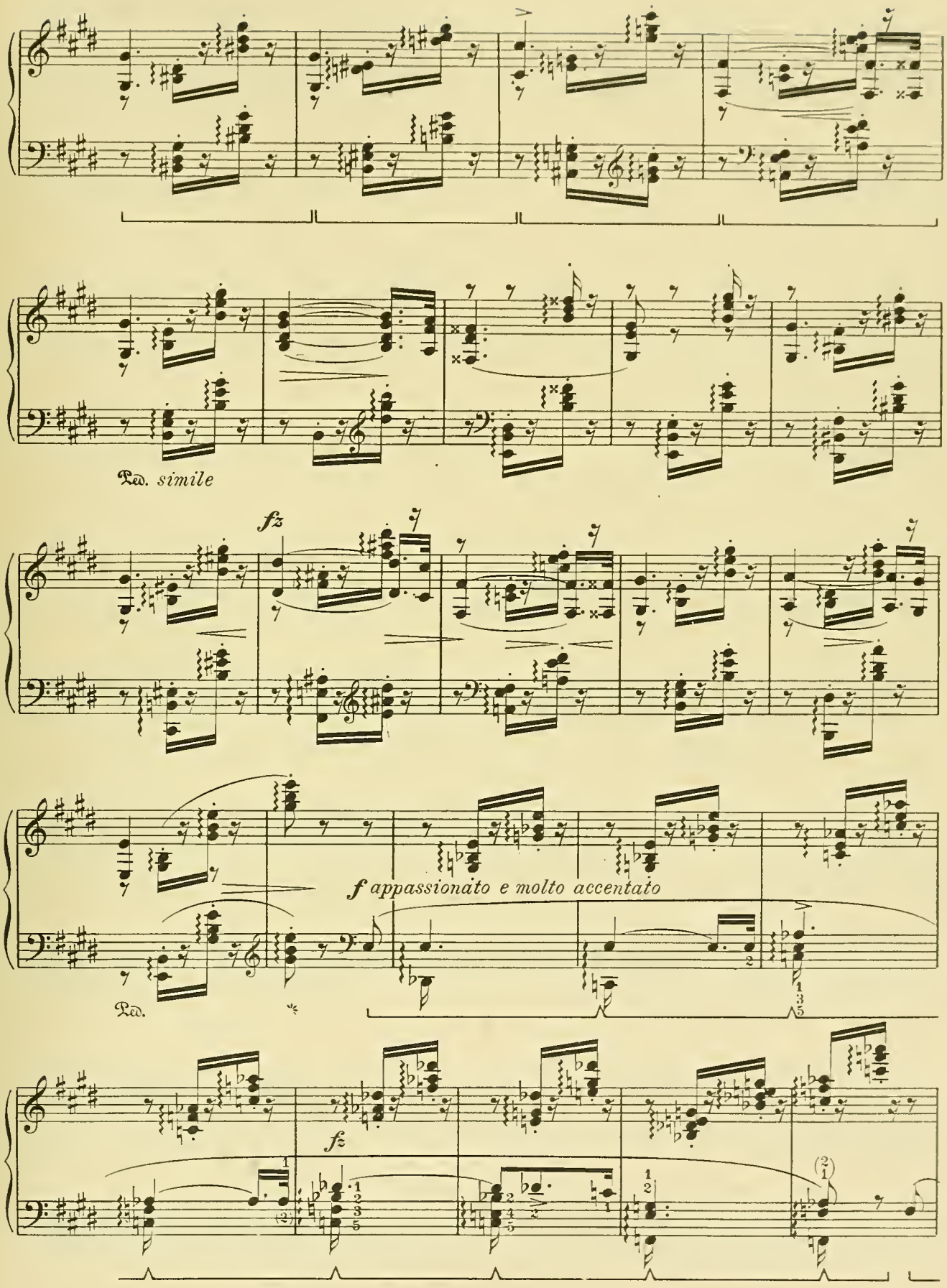
CONSOLATION

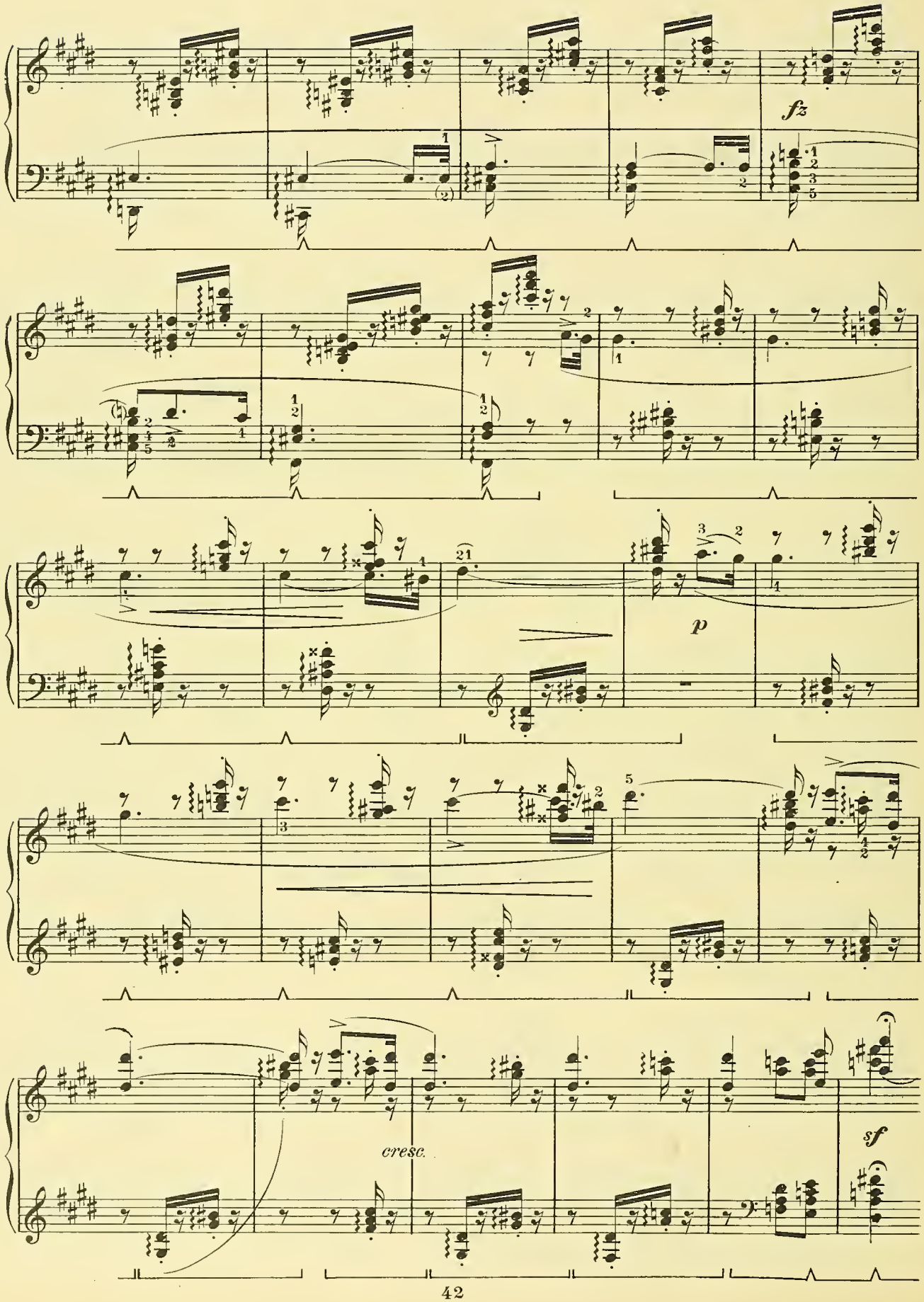
Edited by
Charles Dennée

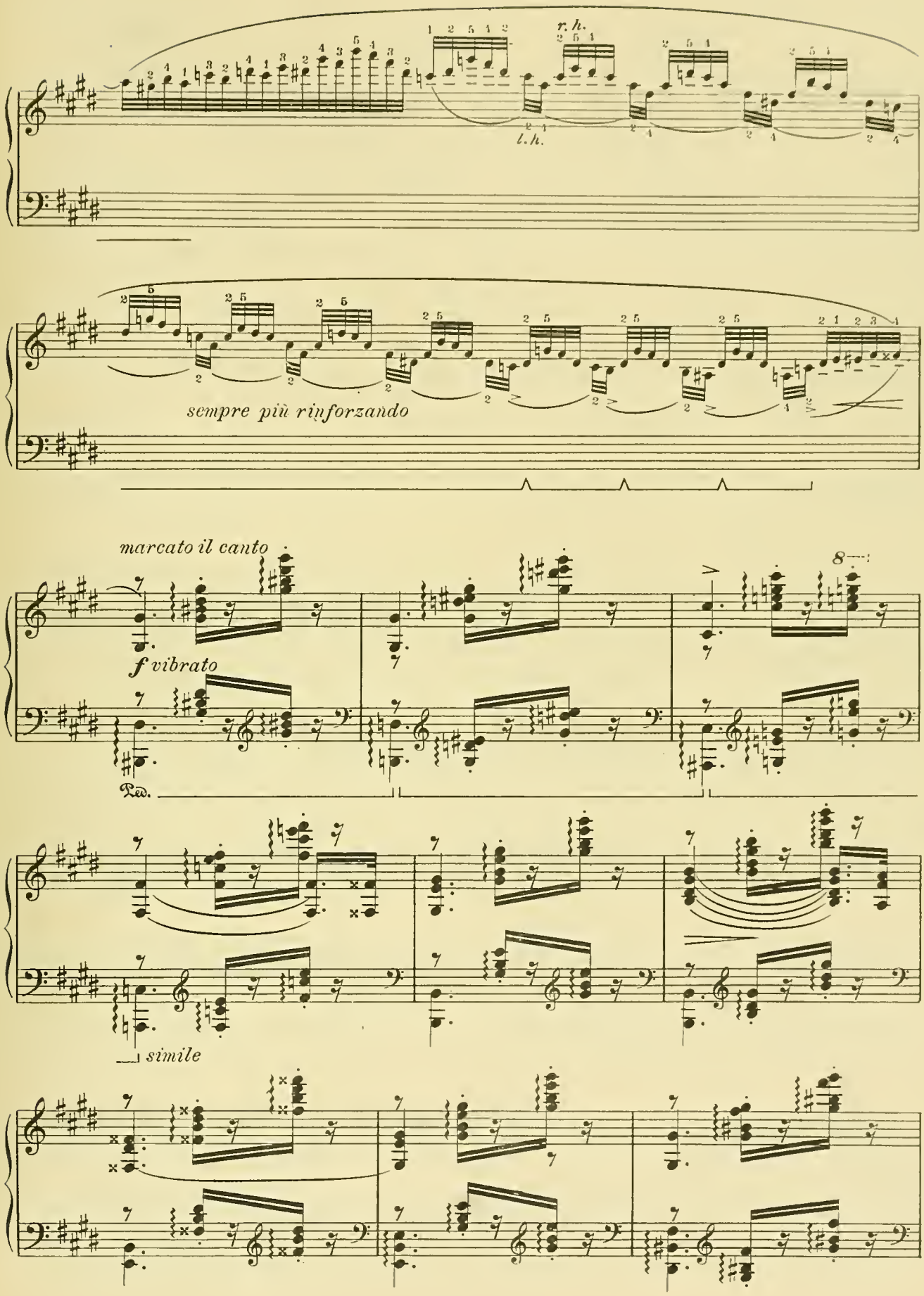
FRANZ LISZT

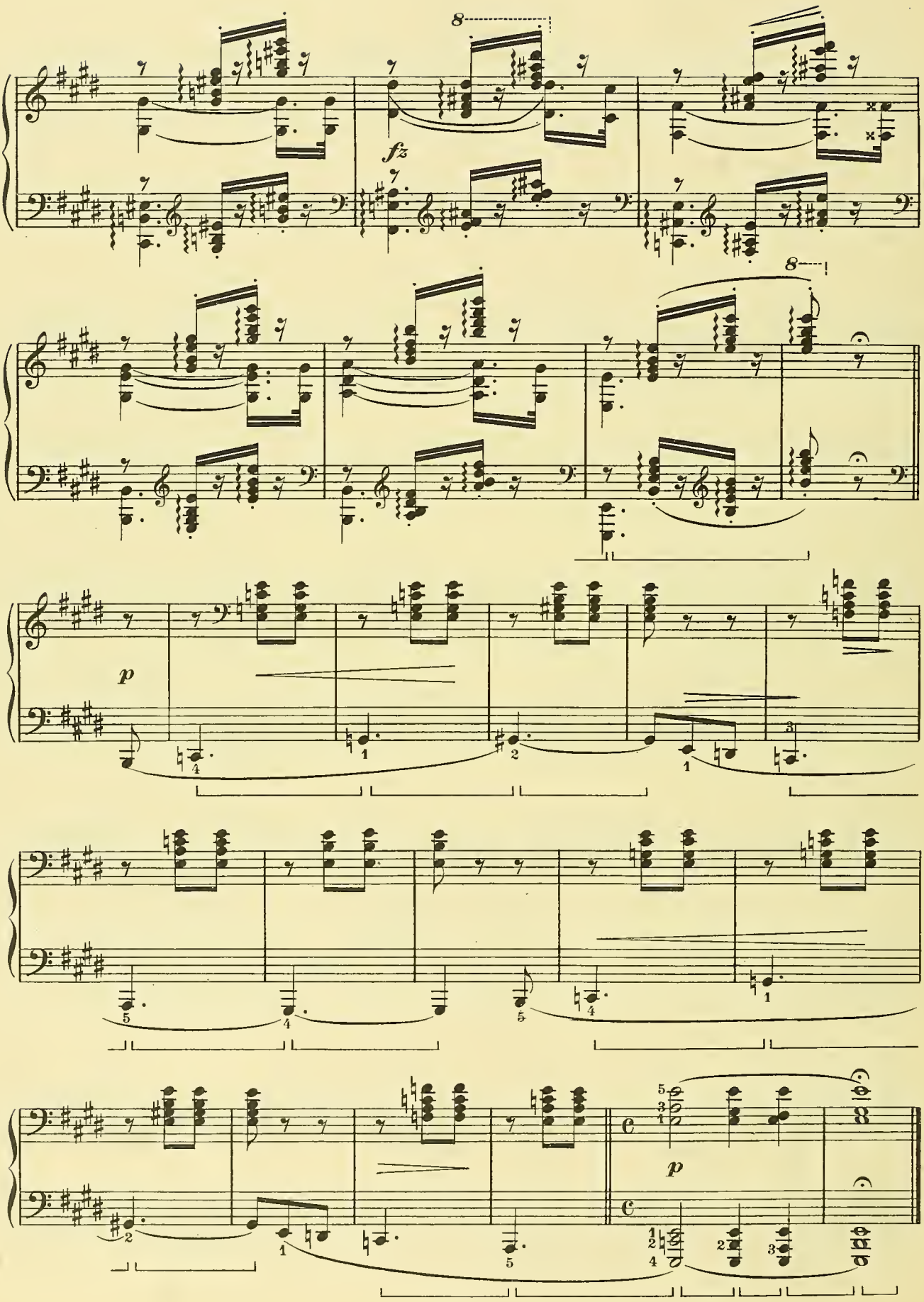
Allegretto, sempre cantabile

mf rubato


Ped. simile
fz
f appassionato e molto accentato
Ped.
fz


fz
p
cresc.
sf


r. h.
l. h.
sempre più rinforzando
marcato il canto
f vibrato
Ped.
simile


8
fz
8
p
p

XVI

ADVANCED THUMB DEXTERITY

§ 1. Dexterity in the use of the thumb is absolutely essential for the smooth, facile rendition of rapid scale runs and figures. [§ 1]

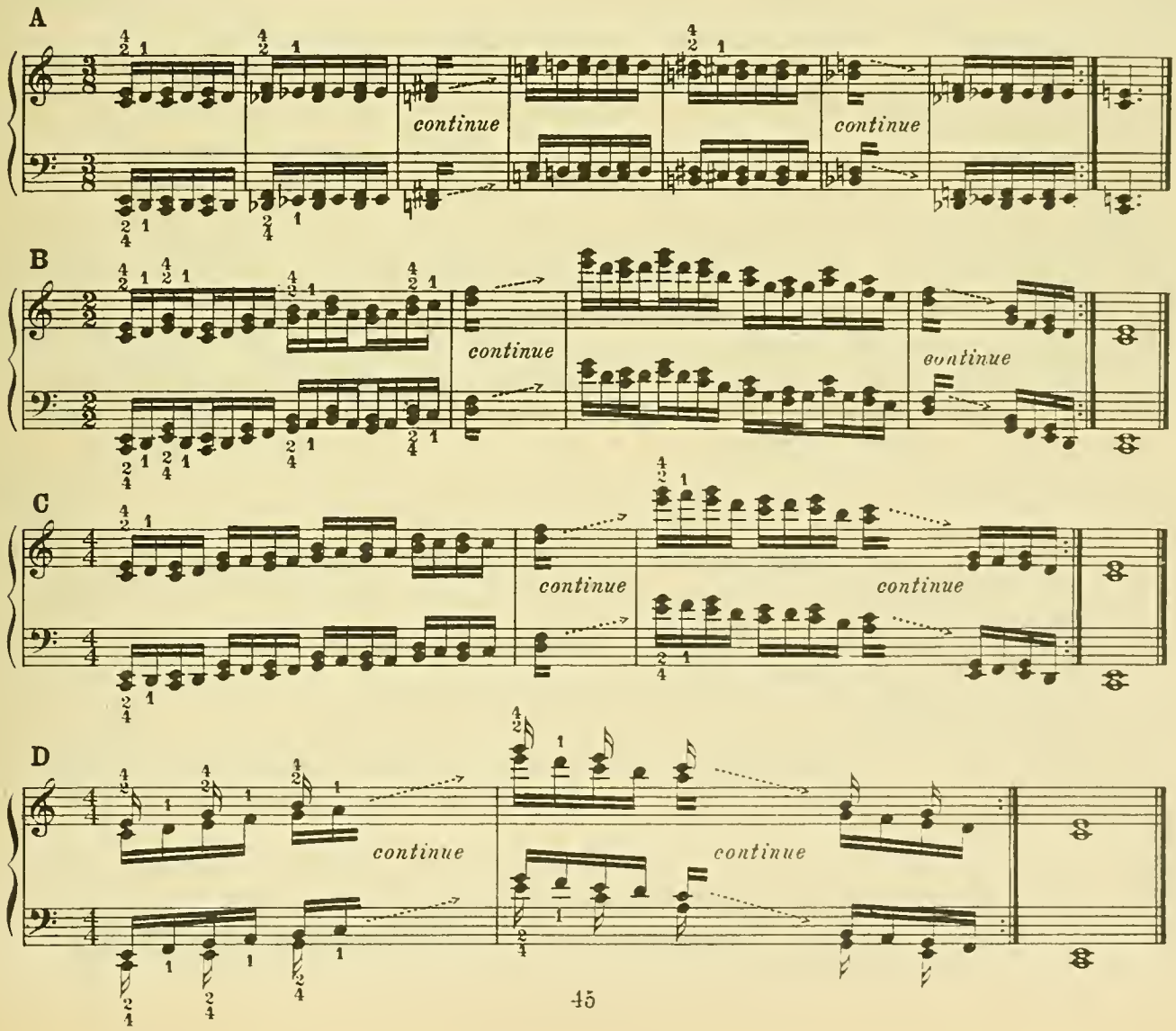
§ 2. The development of this first finger dexterity is the object of Exercise No. 1. Both power and dexterity should be acquired by a development of the normal thumb motion. [§ 2]

§ 3. The sustaining of every alternate thumb note is the technical point emphasized in Exercise No. 2. This figure affords practice in both the vertical and lateral movement of the thumb. The exercise should be practised very slowly until its mechanical principle is well mastered. [§ 3]

§ 4. The under-passing of the thumb assumes a new and much more difficult aspect in Exercise No. 3. The important feature of this exercise is the turning of the thumb under the fifth finger. Practise *forte*, with pronounced, strong finger touch, lifting the fingers high and keeping the fifth finger well curved. The motions should be very accurate and positive. Make no effort to attain speed at first. [§ 4]

§ 5. In Exercise No. 4 the detached notes, played in every case with the fifth fingers, should be touched lightly but accurately. Keep the fifth finger in readiness and properly spaced. [§ 5]

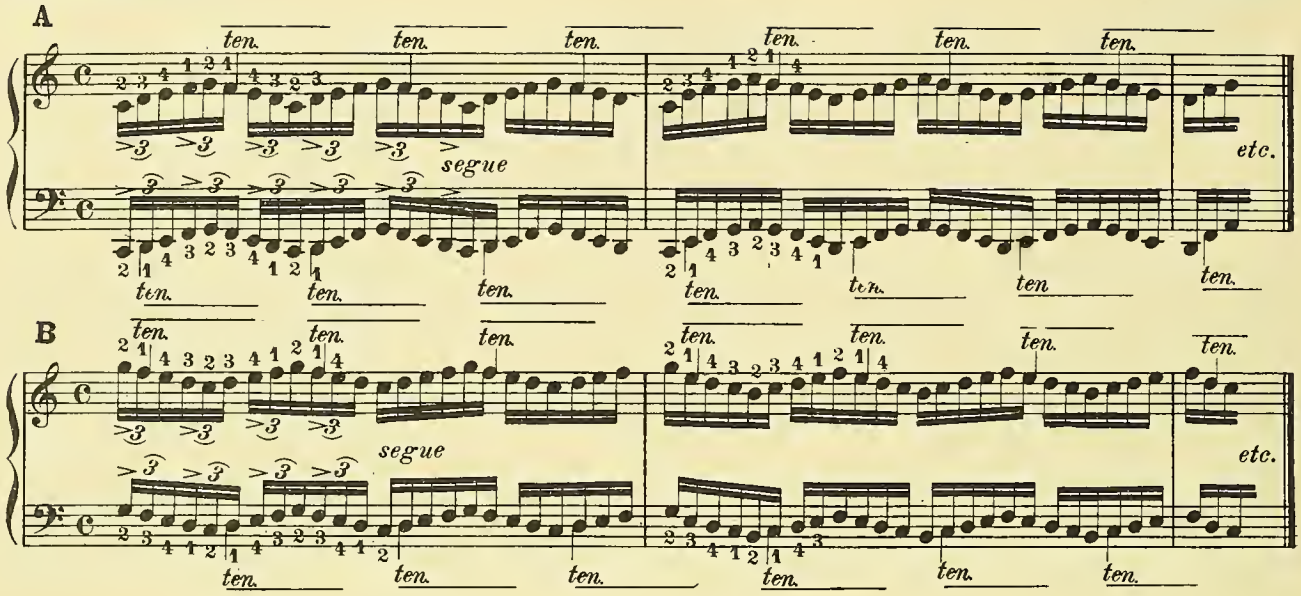
Exercise No. 1 PISCHNA



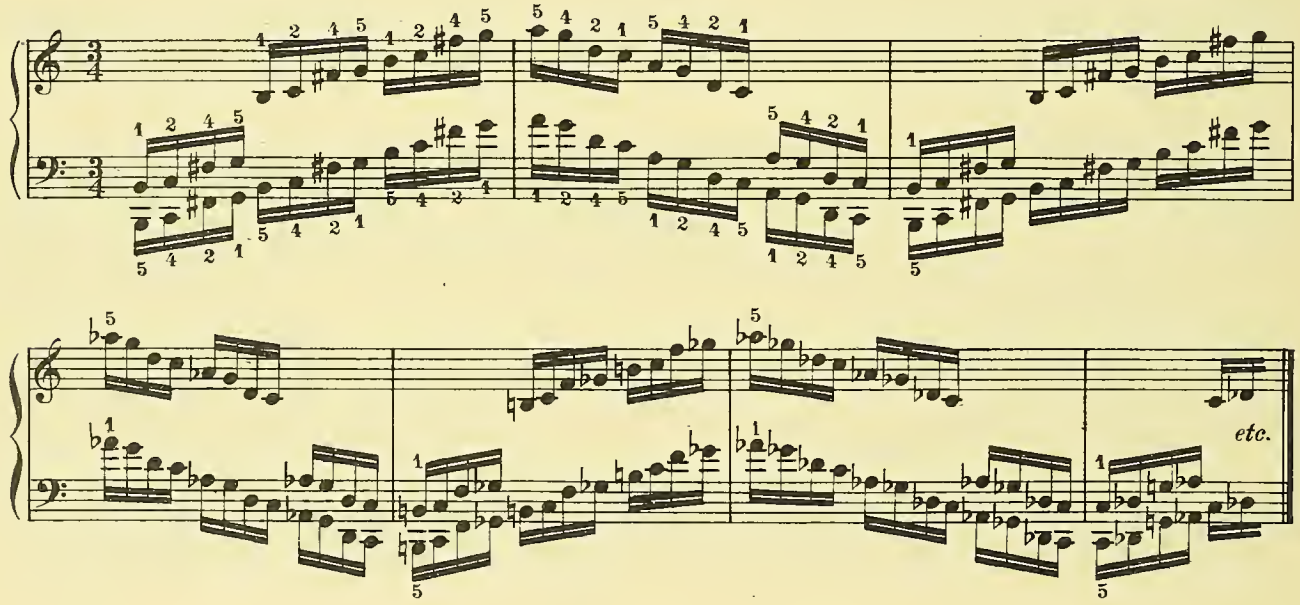
Exercise No. 2 PISCHNA

A

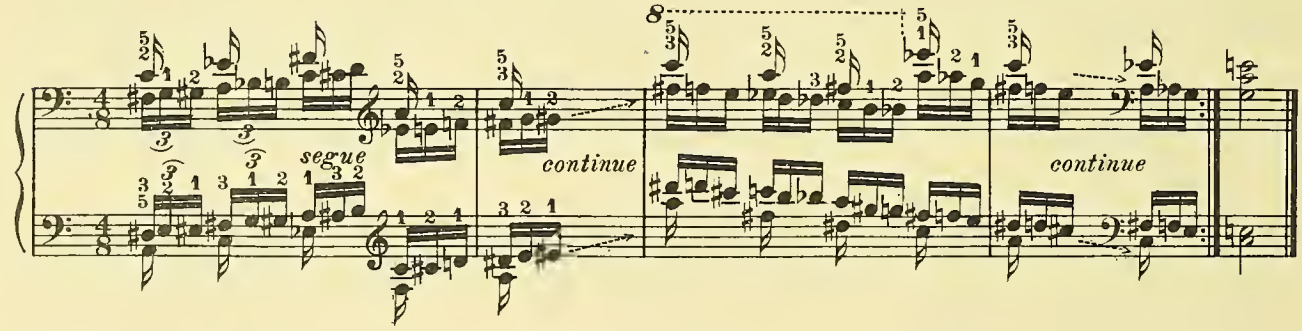
B



Exercise No. 3 TAUSIG



Exercise No. 4 TAUSIG



§ 6. The moving figure in *sixteenth* notes, in Exercise No. 5, and the Variants in Illustration No. 1, requires that every third note be played with the thumb. The latter must move quickly from one position to the new one required. All assistance from the arm is precluded by the held tones in the outer voices. [§ 6]

§ 7. In Exercise No. 6 every alternate note of both inner parts is at the same time part of the Double Third passage. The skips in these inner

Exercise No. 5

PISCHNA

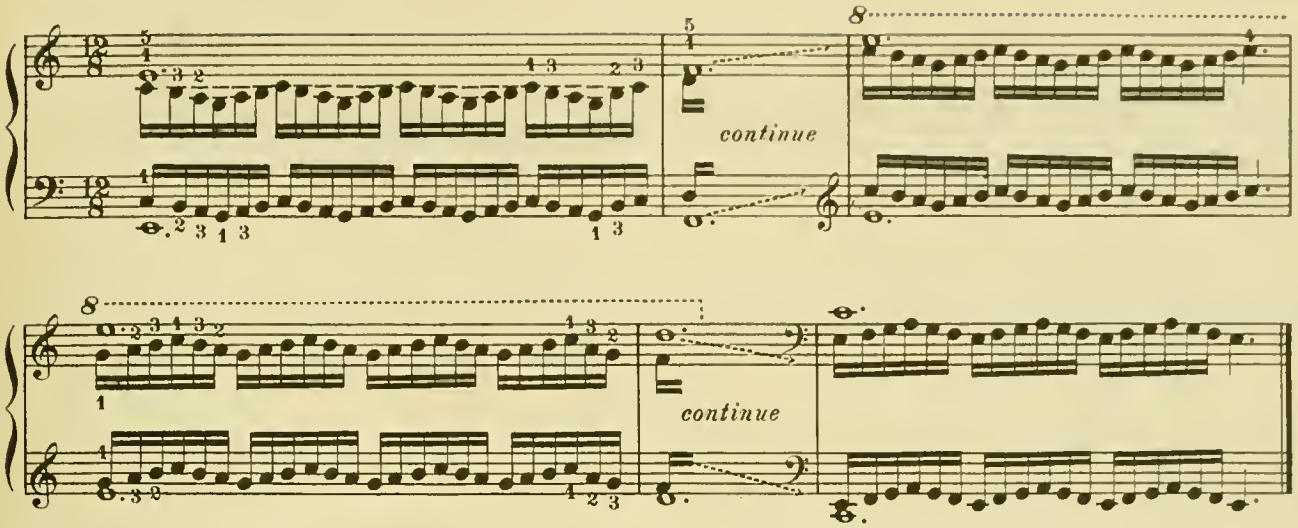
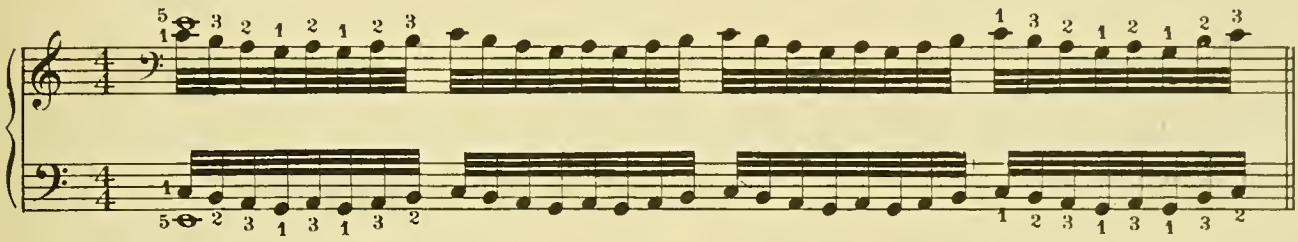
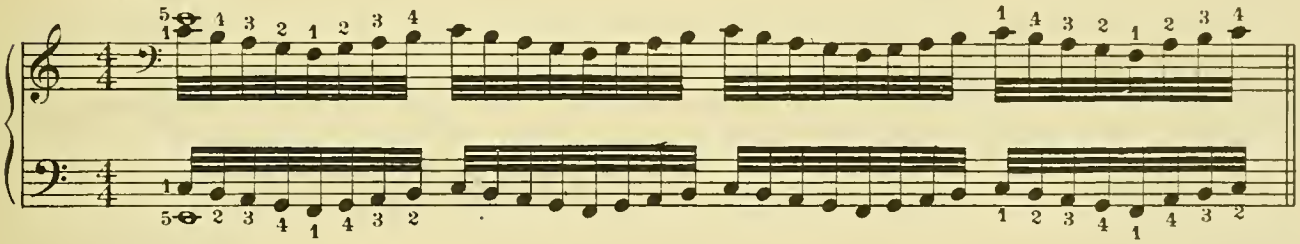


Illustration No. 1

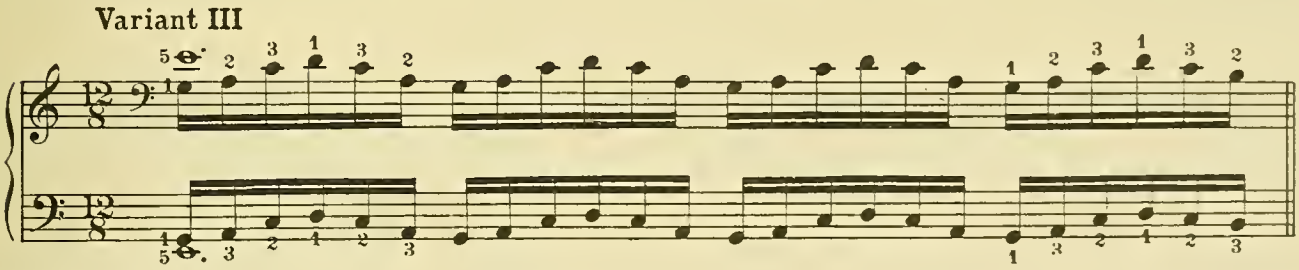
Variant I



Variant II

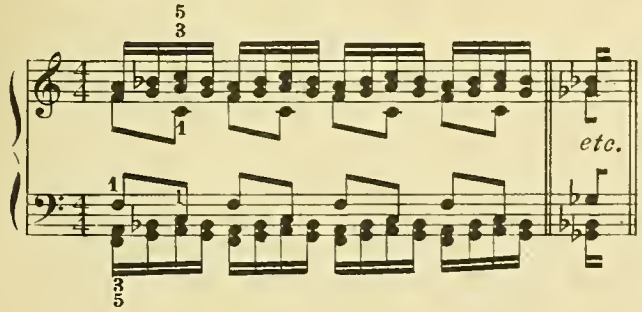


Variant III



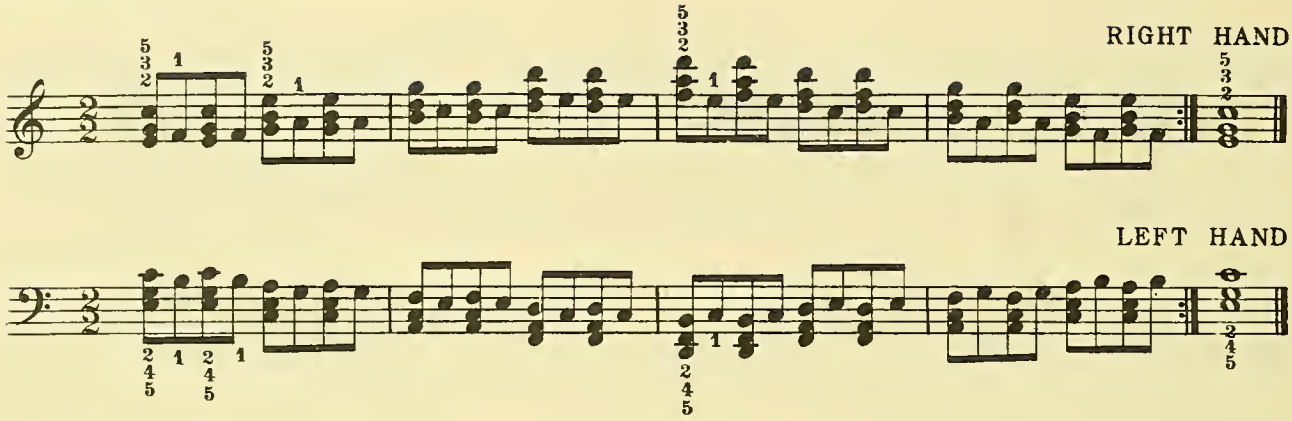
Exercise No. 6

PISCHNA



voices should be played as *legato* as is practicable. The thumbs pass from one note of the skip to another with a quick gliding motion, remaining near the surface of the keys. [§ 7]

§ 8.—In Exercise No. 7 there is no opportunity for preparation of the first finger. The under-passing should be effected without raising of the wrist when the chord is played, or lowering of it when the single tones are played. Finger action alone should be employed throughout. Transpose to suitable Keys. [§ 8]



Study, *Clementi* [PAGE 49]
§ 9. This STUDY in *C major*, No. XXXI, from Clementi's "GRADUS AD PARNASSUM" demands flexibility of the hand in lateral adjustments. The harmonic and modulatory scheme of this STUDY should be analyzed thoroughly. [§ 9]

Nocturne, *Brassin* [PAGE 54]
§ 10. The NOCTURNE, by Brassin, affords splendid opportunity for the study of *cantabile* melody playing, with smooth Double Note accompaniment. The melody must prevail at all times, clear in the tone-quality yet soft. The accompaniment must be *legato*. The Pedal must be used exactly as indicated. The Octaves outlining the melody should be played *legato*, by means of finger substitution, fourth and third, aided by proper pedaling. The *sixteenth* note groups in the upper voice (26) are melodic rather than in the nature of cadenza groups, and should be played with extreme delicacy, never hurried. [§ 11]

Allegro, *Arensky* [PAGE 60]
§ 11. This Piece is one of a set called "PRES DE LA MER," or "By the Sea," written by Arensky, one of the greatest composers of the Russian school. A thoughtful, contemplative composition, its proper interpretation requires much command of tonal resources—an appreciation of the different qualities of tone obtainable on the piano.

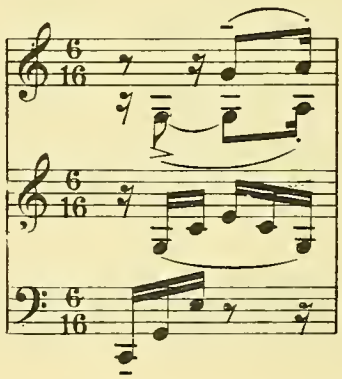
Three separate, distinct qualities of tone are found essential in the proper delineation of the First Subject: the rich tones of the melody, the *pianissimo* tones of the Triplet accompaniment, and the subdued tones of the bass part. In the ninth measure (9) another melody is added in the upper notes of the right hand. This should be brought out as the principal melody, while the upper tones of the left-hand part take a secondary place as a counter-melody.

The Second Subject begins in measure 20, *a tempo*, softly but rhythmic. The duet between the upper tones of the right and left hands (27–30) must be brought out, but not obtrusively. To be prepared for the irregular fingering necessary to maintain the essential *legato*, the fingers of the hand should be well separated and habitually held in extended position, ready for any adjustments that may be required. [§ 10]

Prelude, Op. 28, No. 1, ***Chopin*** [PAGE 64]
§ 12. The short Prelude in *C major*, by Chopin, is one burst of spontaneous musical thought, and its performance demands fine interpretative powers. Its technical material is highly ingenious and at that time constituted a decided innovation in writing for the piano.

In order to bring out the essentially contrapuntal design, certain notes receive special pressure, such as the inner voice in the right hand, distinguished in the text by downward stems; also the syncopated upper voices, of two notes in each measure. The first note of the Triplet accompaniment figure in the left hand should receive

Illustration No. 2



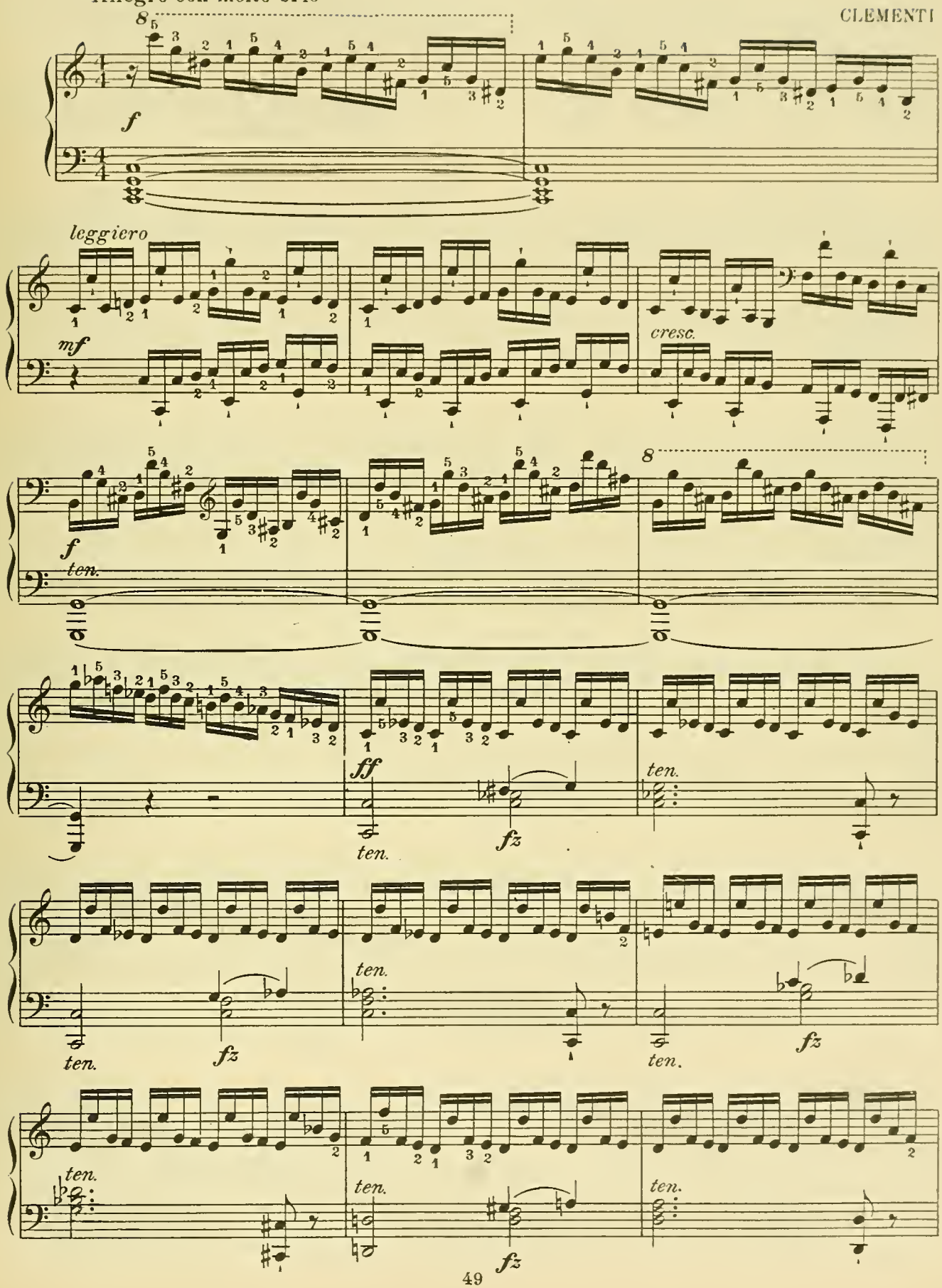
a strong accent, as this, together with the inner voice, marks the musical rhythm of the Piece. The musical effect is shown in Illustration No. 2. A strict *legato* is essential throughout. Observe pedal markings. [§ 12]

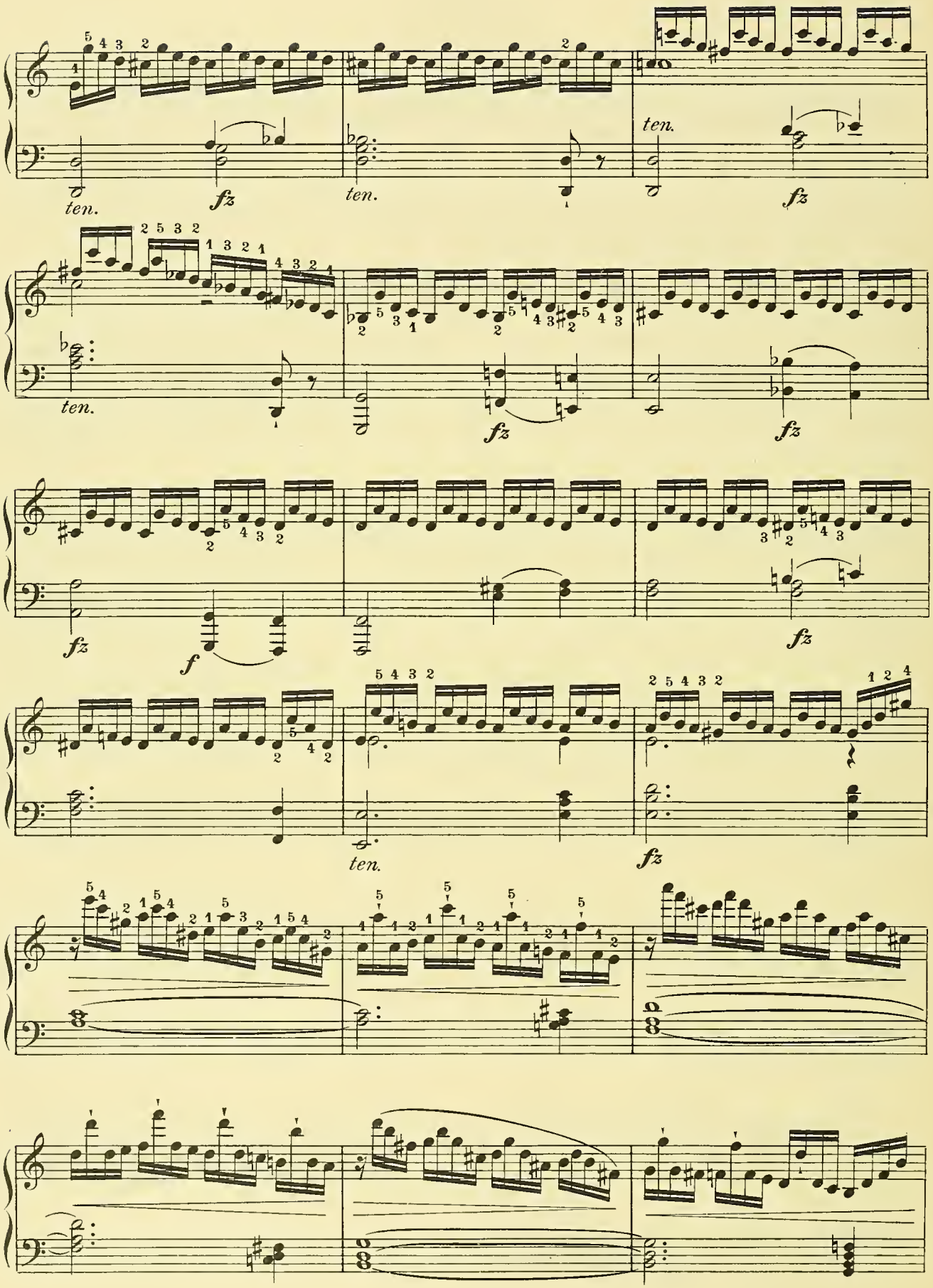
STUDY

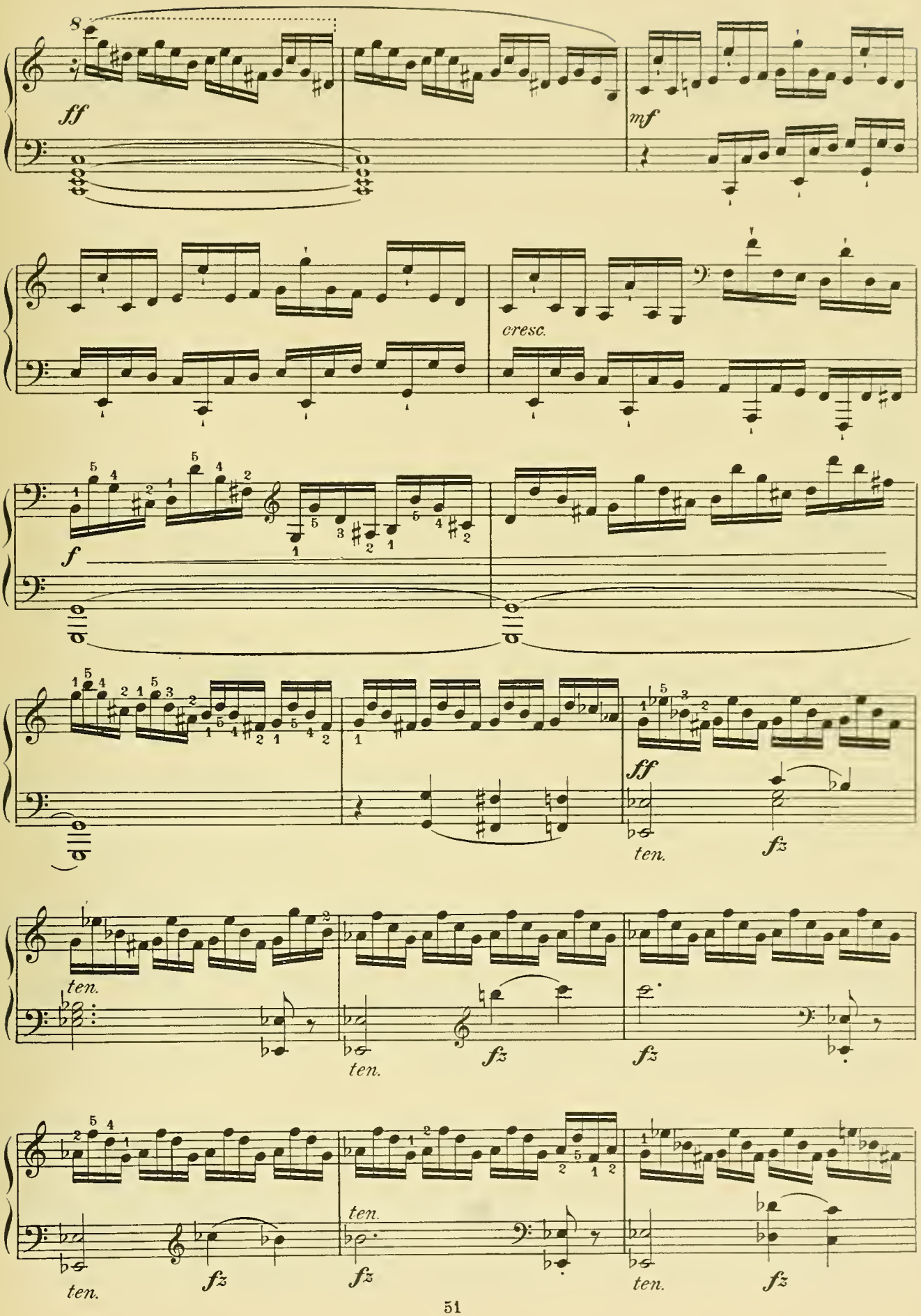
C MAJOR, No. XXXI

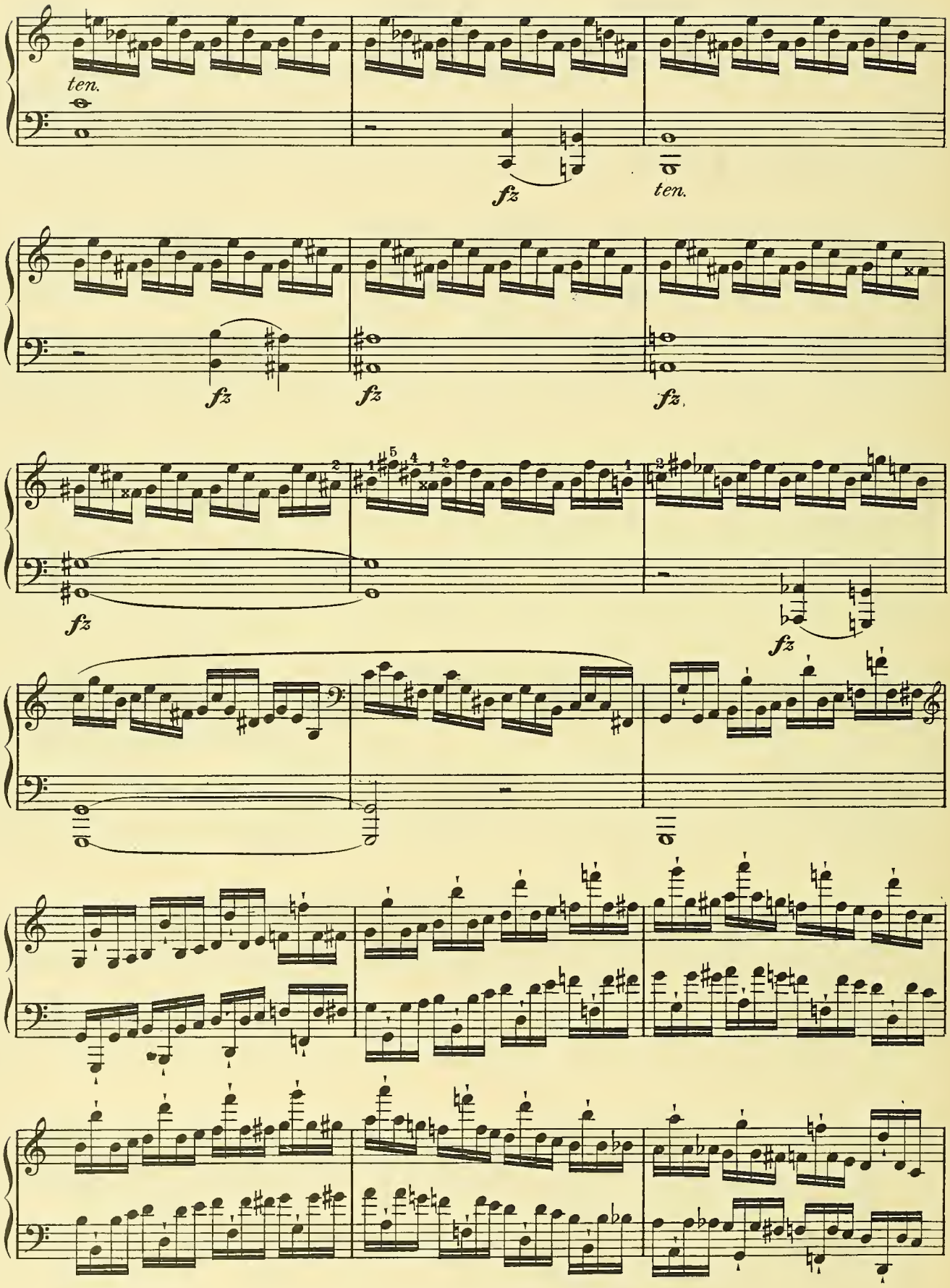
Allegro con molto brio

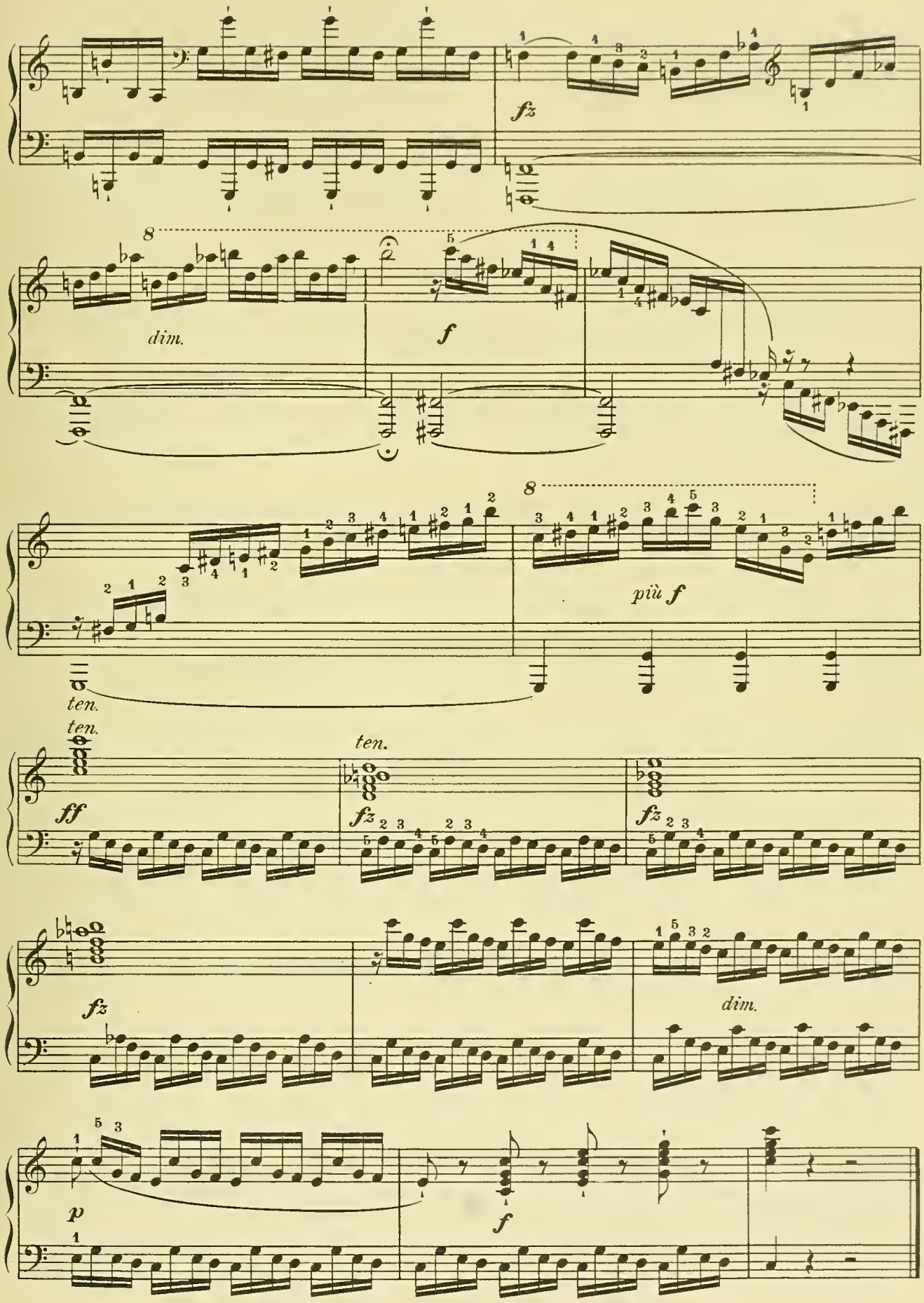
CLEMENTI




ten.
fz
ten.
ten.
fz
ten.
fz
fz
fz
f
fz
ten.
fz


8
ff
mf
cresc.
f
ff
ten.
fz
ten.
ten.
fz
fz
ten.
fz
fz
ten.
ten.
fz


ten.
fz
ten.
fz
fz
fz
fz
fz


fz
dim.
f
ten.
più f
ten.
ff
ten.
fz
fz
fz
dim.
p
f

NOCTURNE
NOTTURNO

Edited by
Charles Dennée

LOUIS BRASSIN

Moderato

pp

Ped.

segue

cresc

riten.

a tempo

simile.

f

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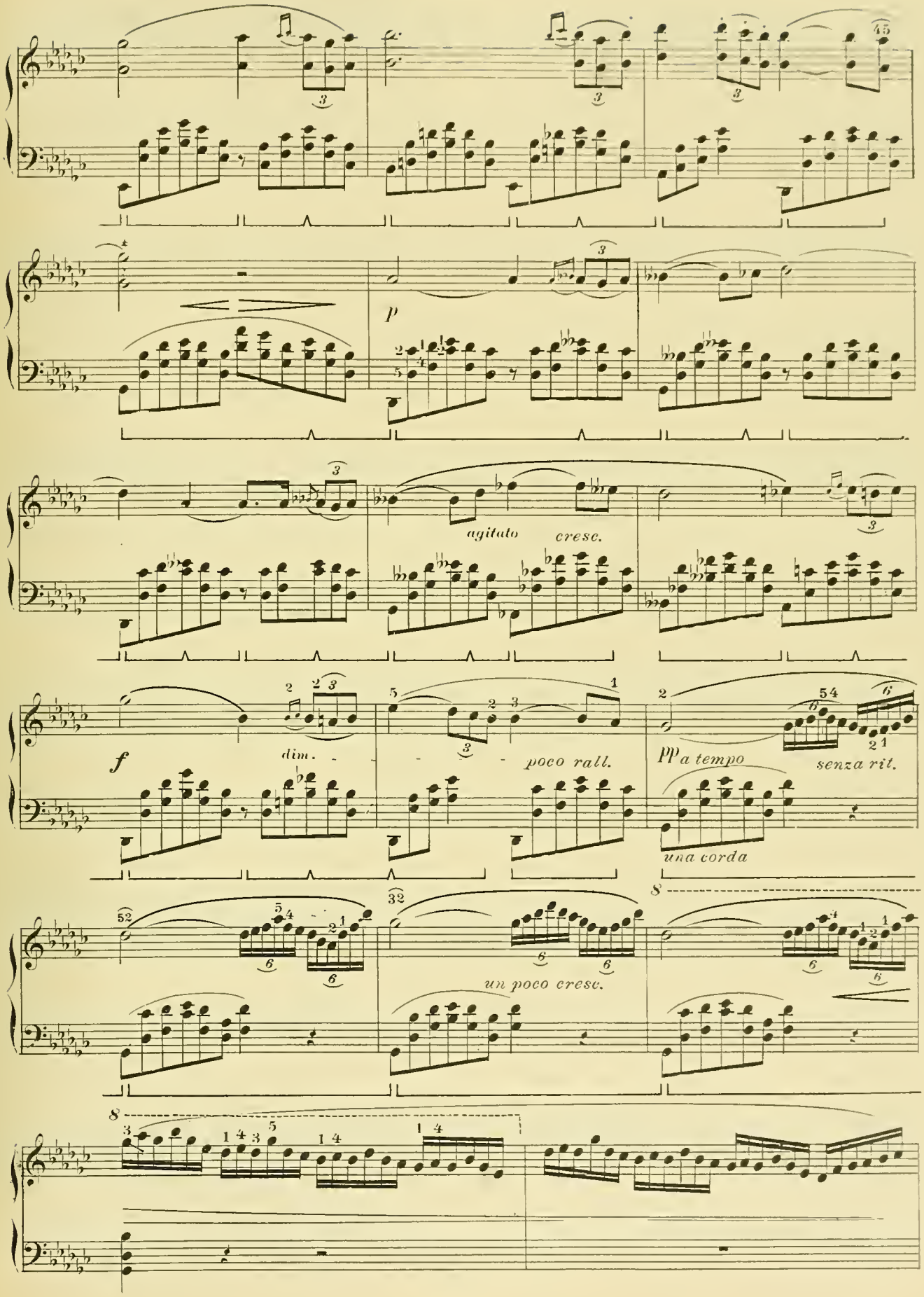
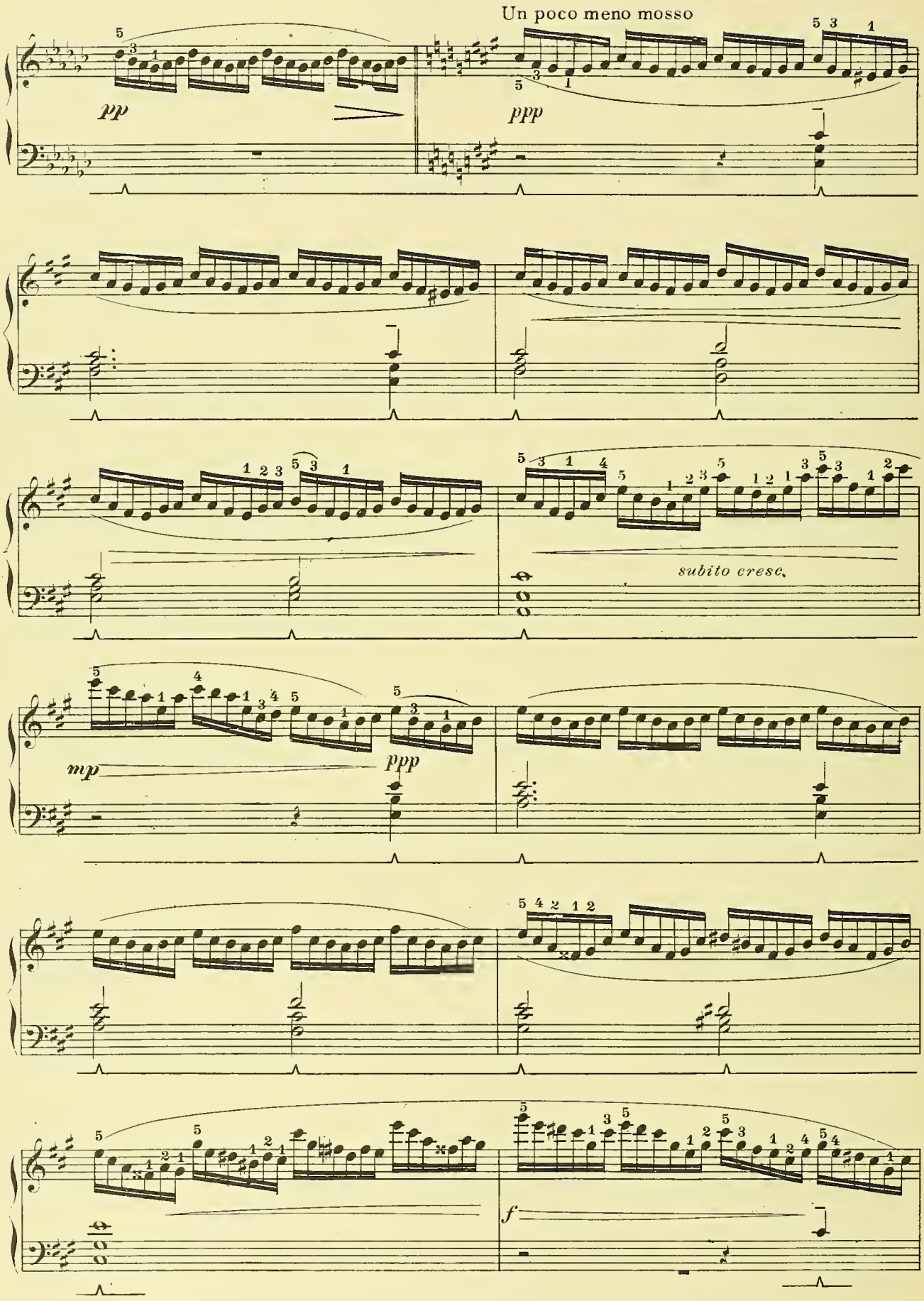
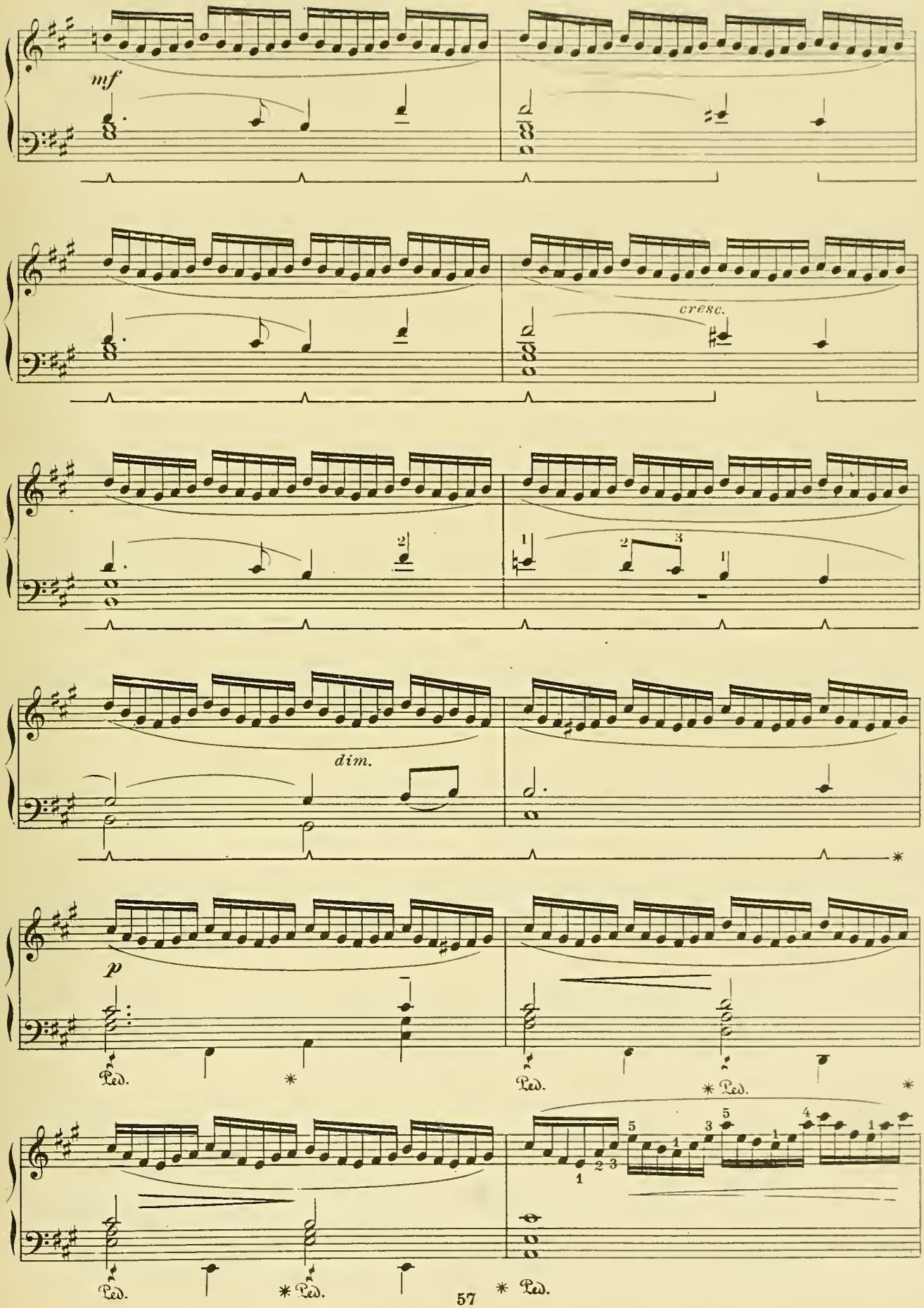
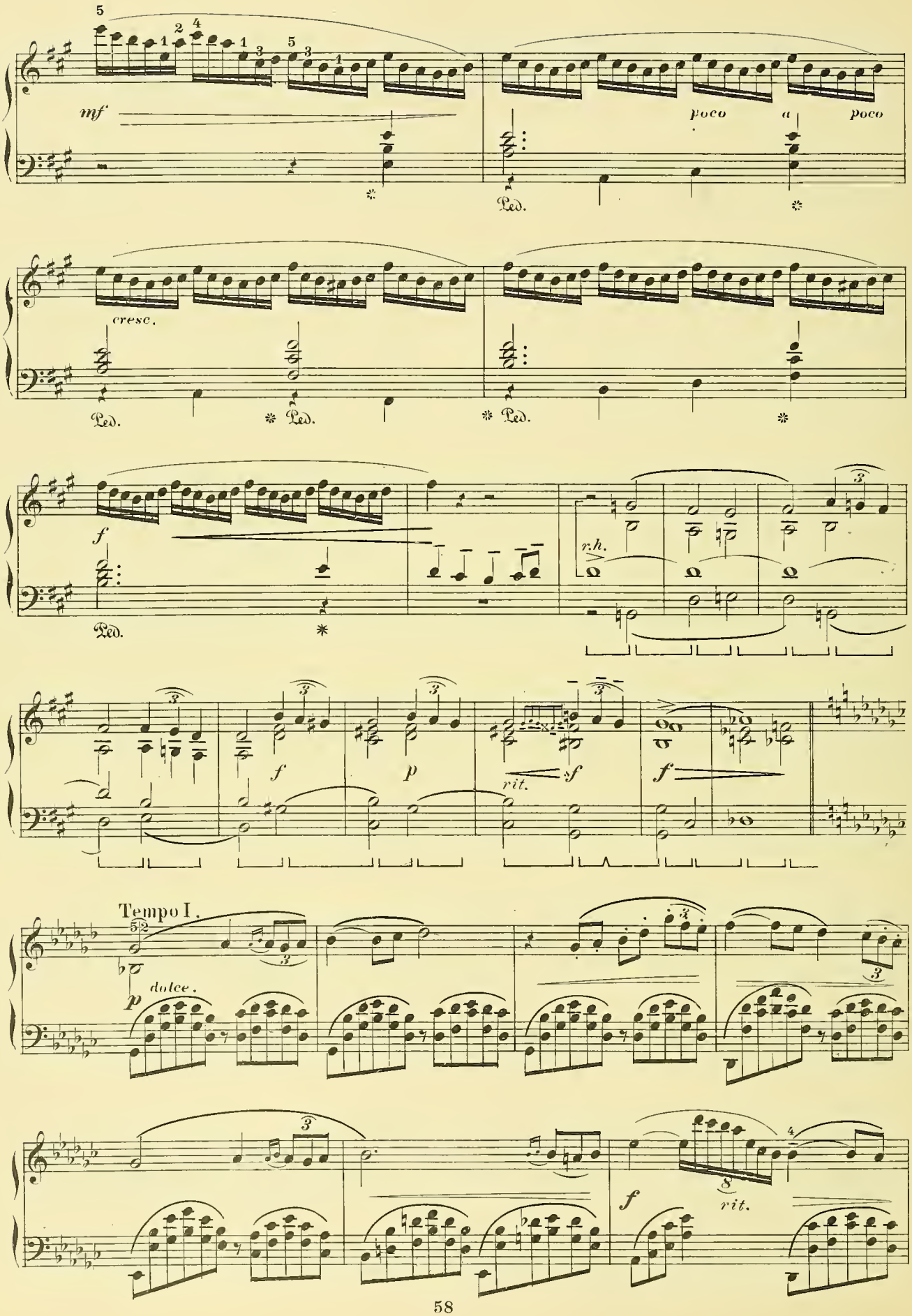
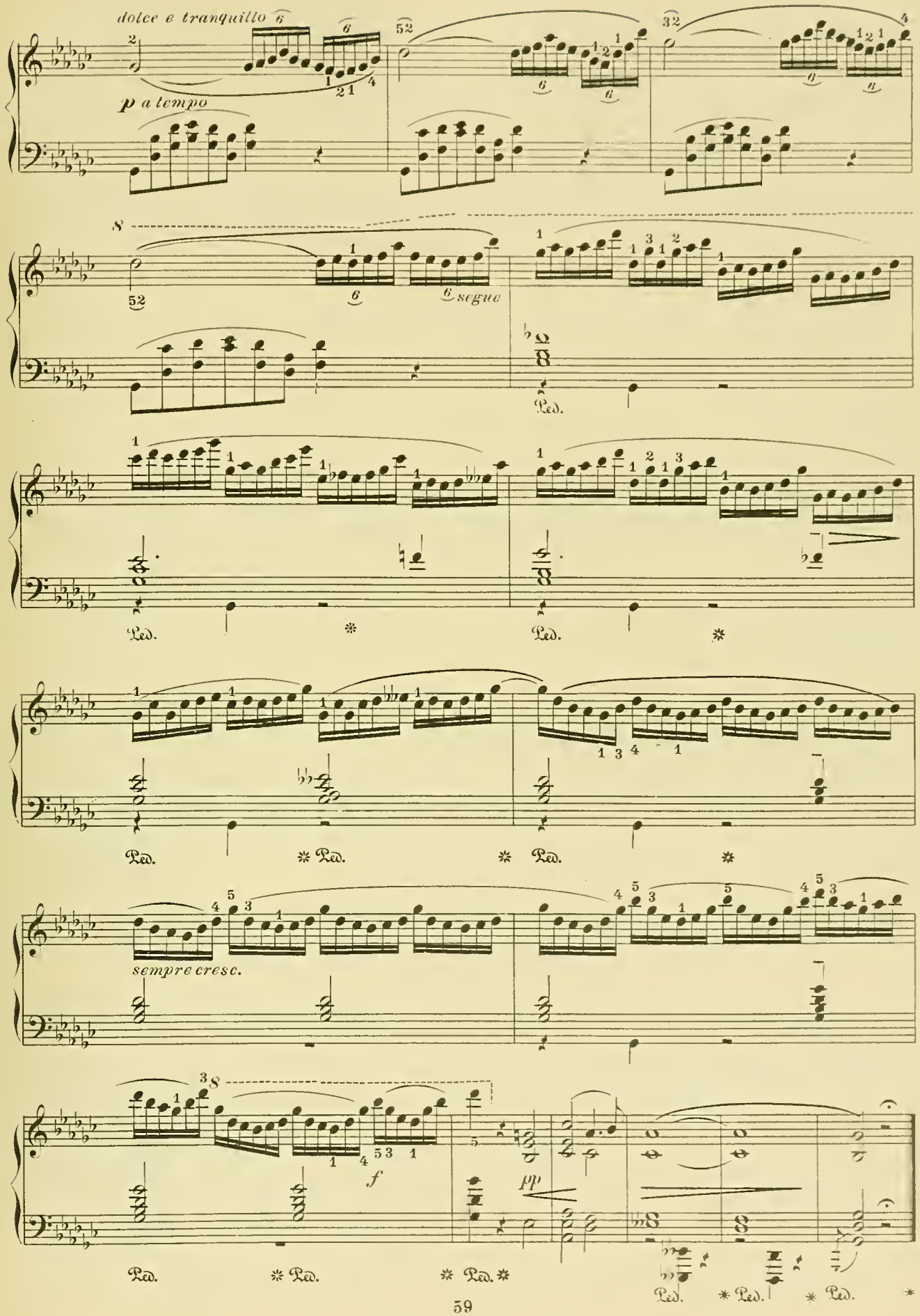

p
agitato
cresc.
f
dim.
poco rall.
pp a tempo
una corda
senza rit.
un poco cresc.


Un poco meno mosso
pp
ppp
subito cresc.
mp
ppp
f


mf
cresc.
dim.
p
Ped.
* Ped.


mf
poco a poco
cresc.
Ped.
f
r.h.
p
rit.
sf
Tempo I.
dolce.
rit.


dolce e tranquillo
p a tempo
segue
Ped.
sempre cresc.
f
pp

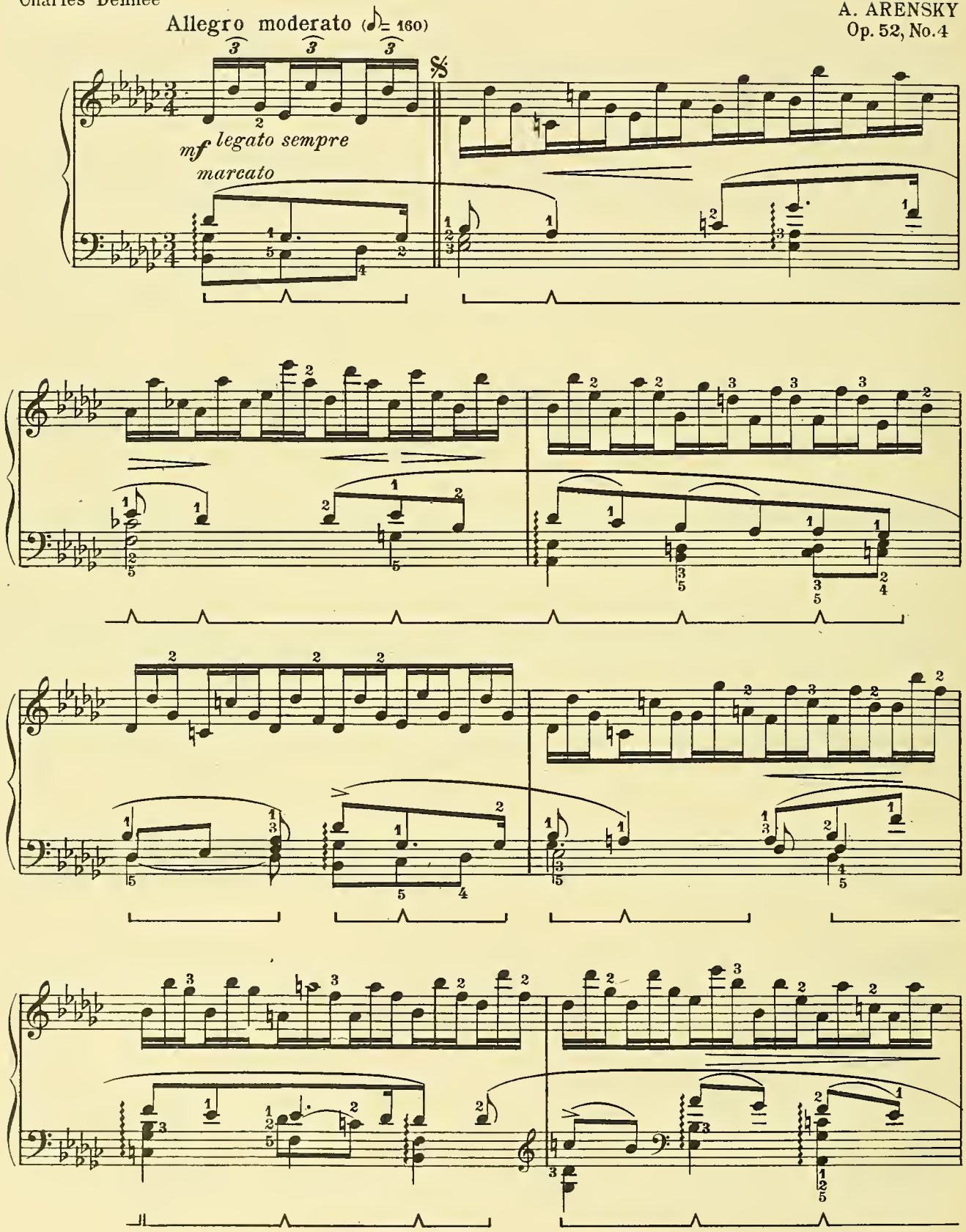
ALLEGRO MODERATO

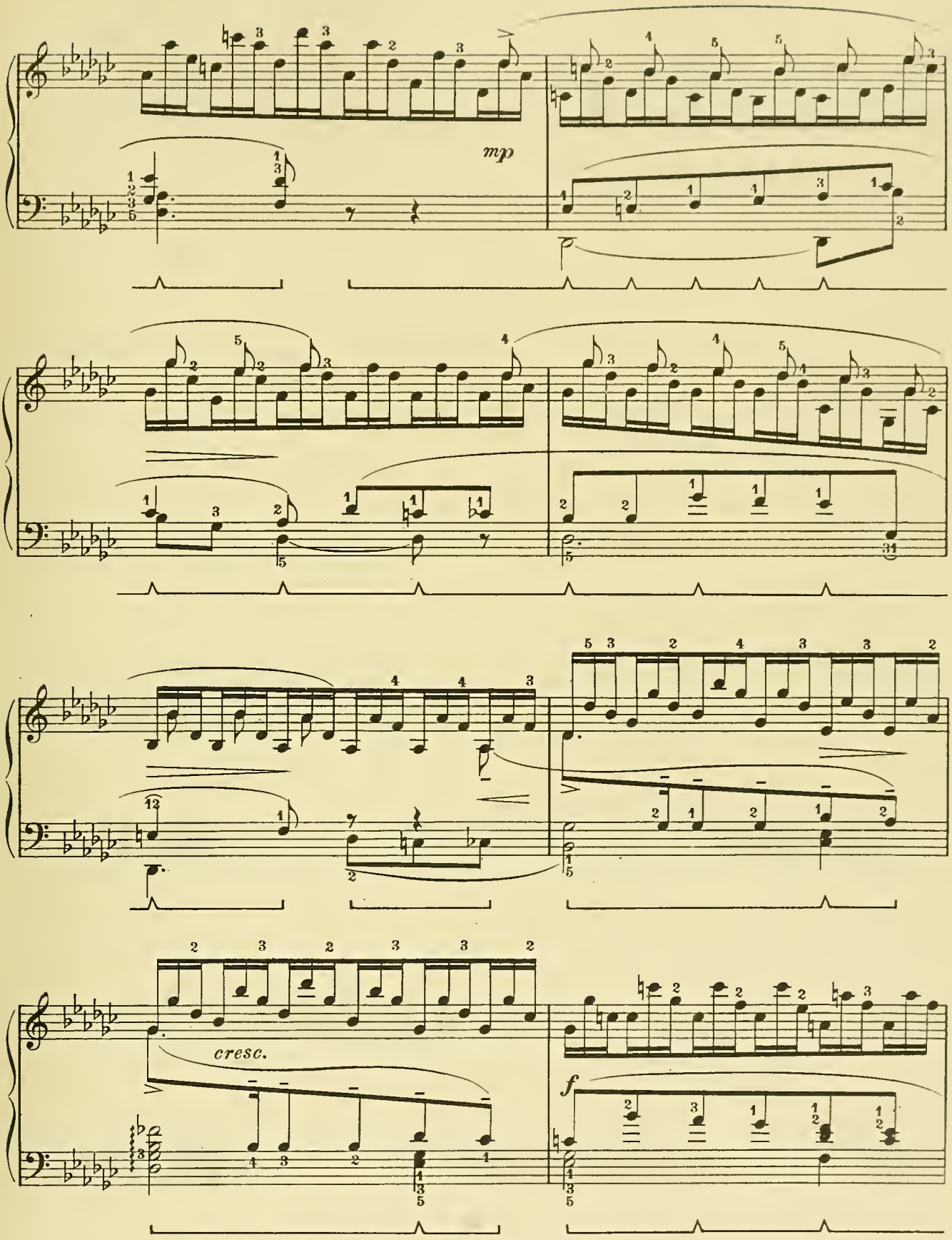
from

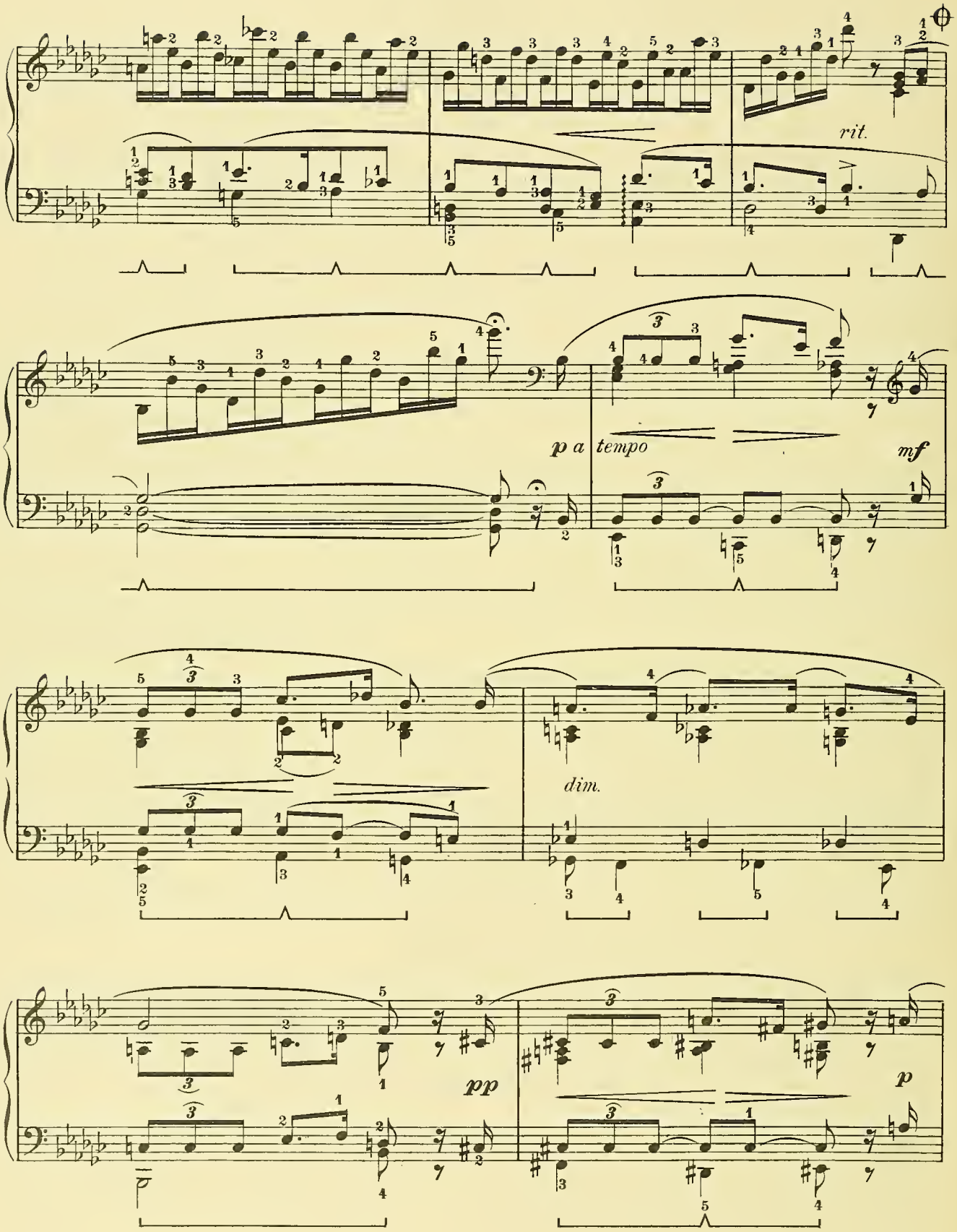
PRÈS DE LA MER

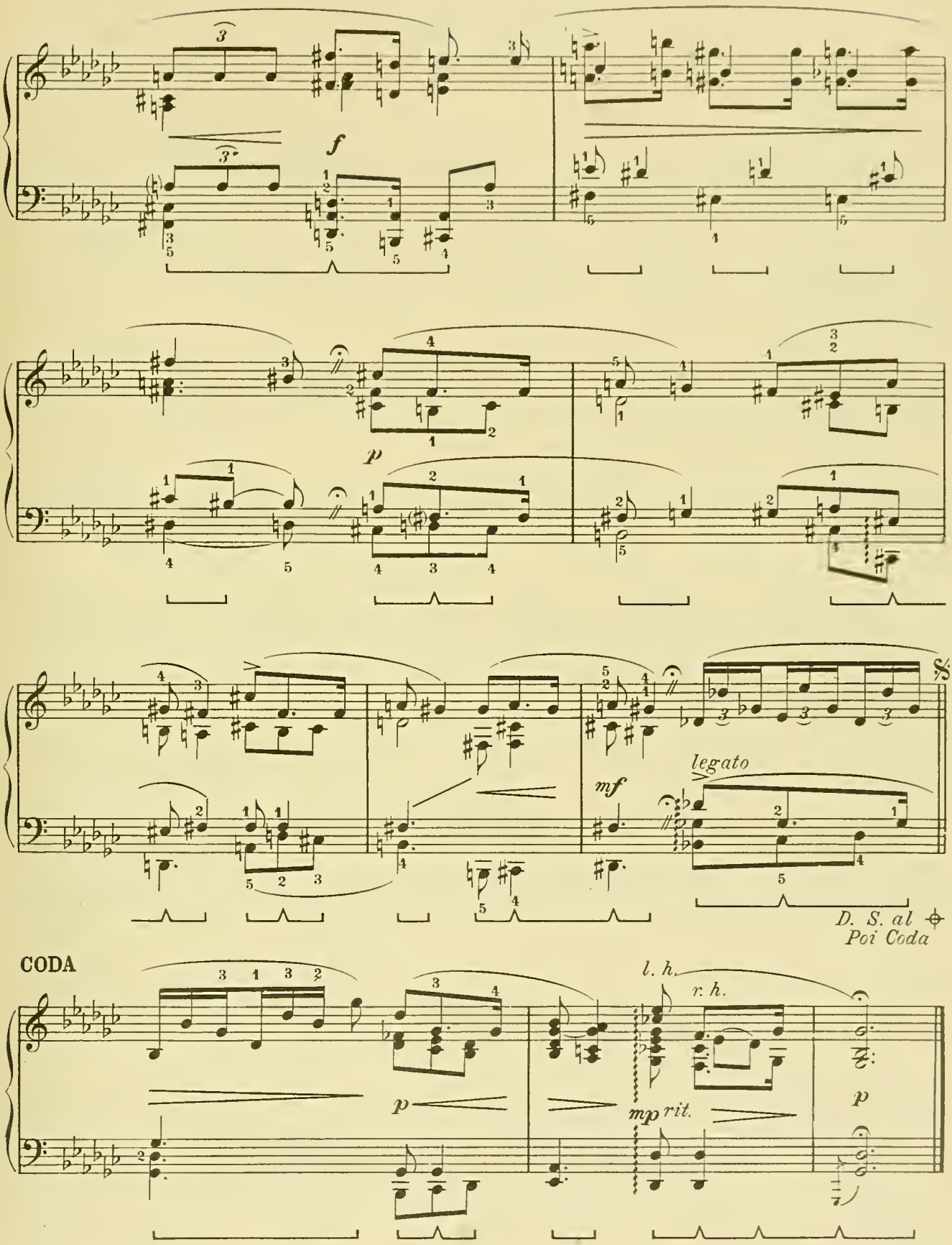
Edited by
Charles Dennée

A. ARENSKY
Op. 52, No. 4




mp
cresc.
f

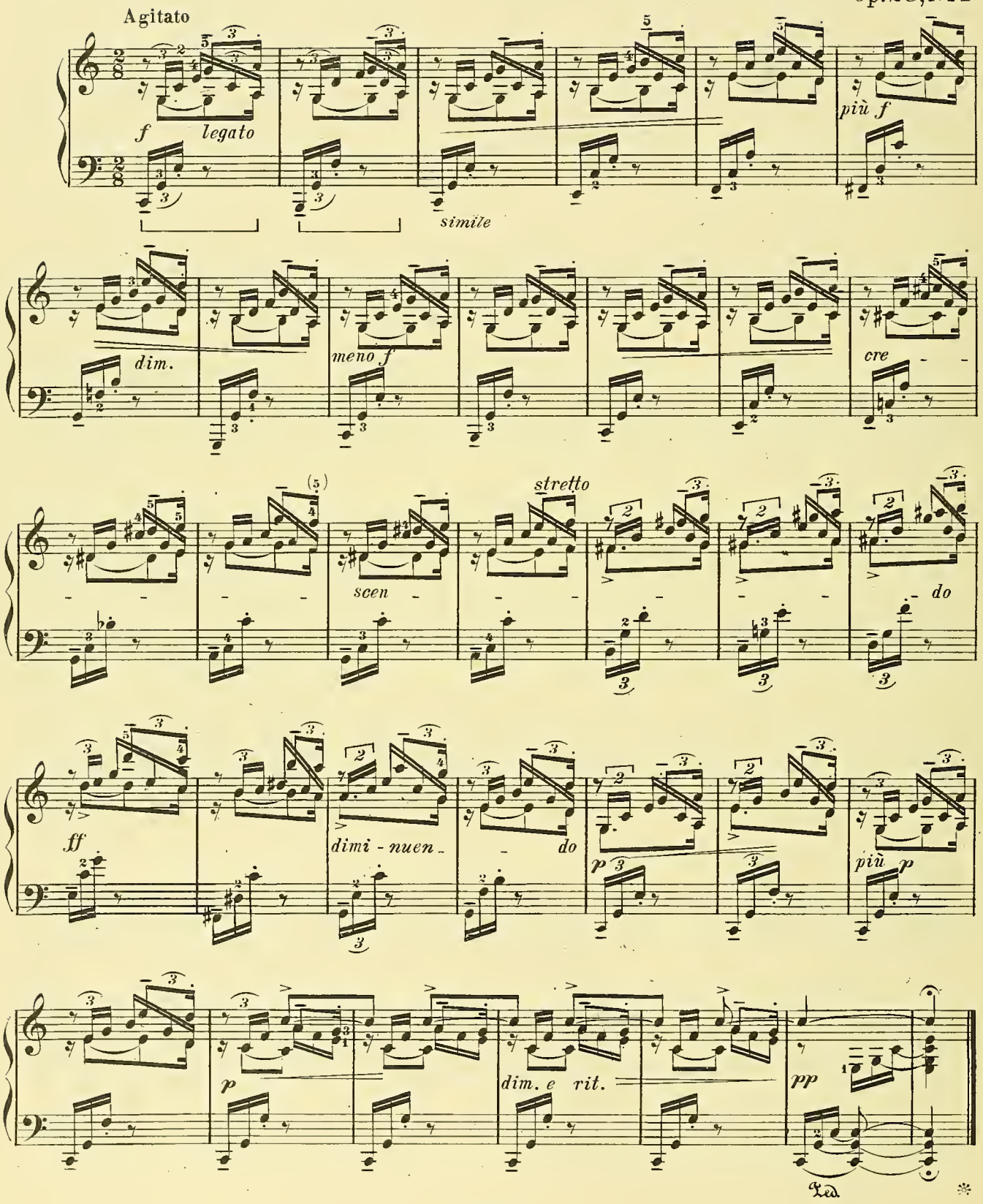

rit.
p a tempo
mf
dim.
pp
p


f
p
legato
mf
D. S. al
Poi Coda
CODA
l. h.
r. h.
p
mp rit.
p

PRÉLUDE

C MAJOR

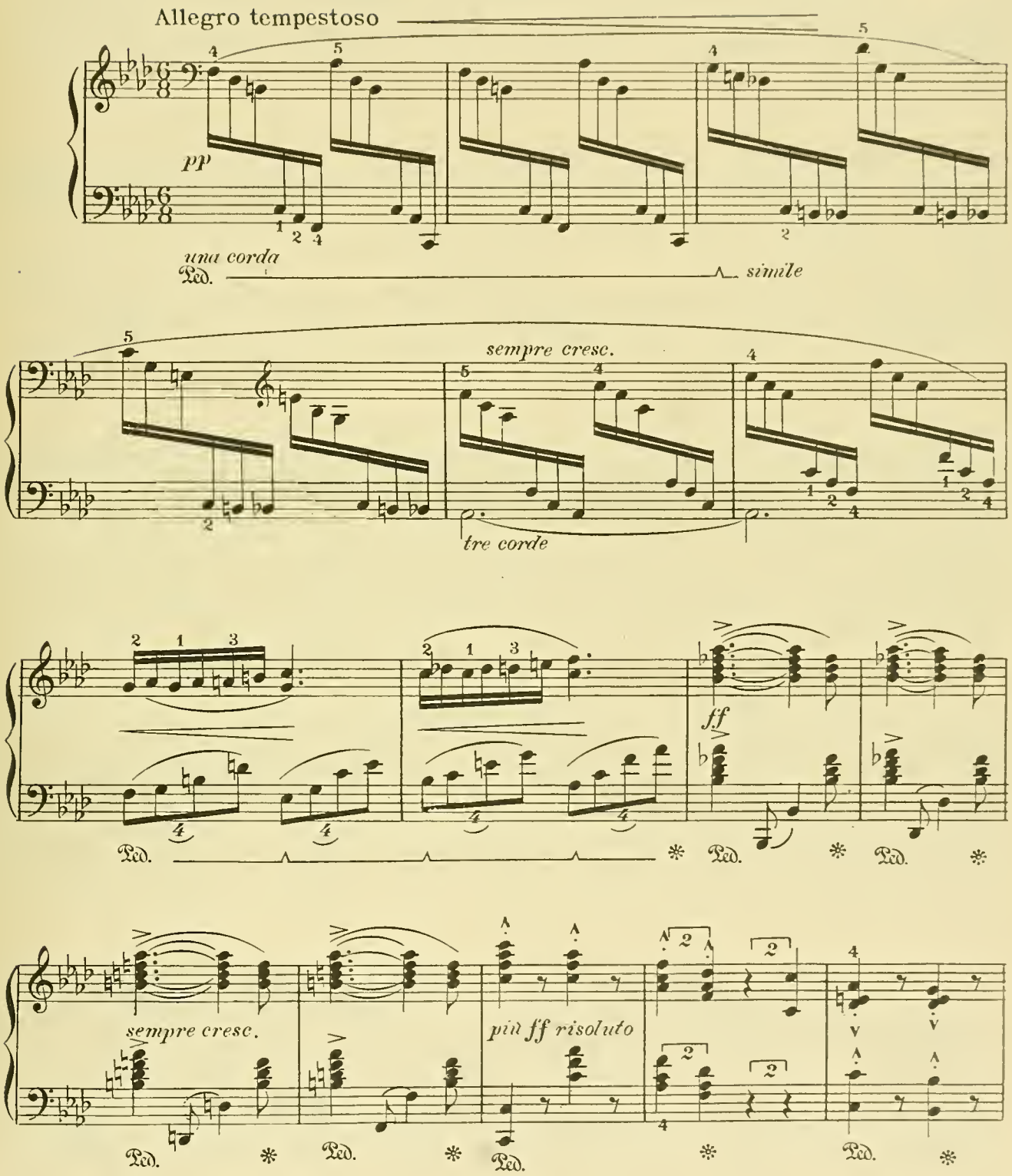
Fr. CHOPIN
Op. 28, № 1

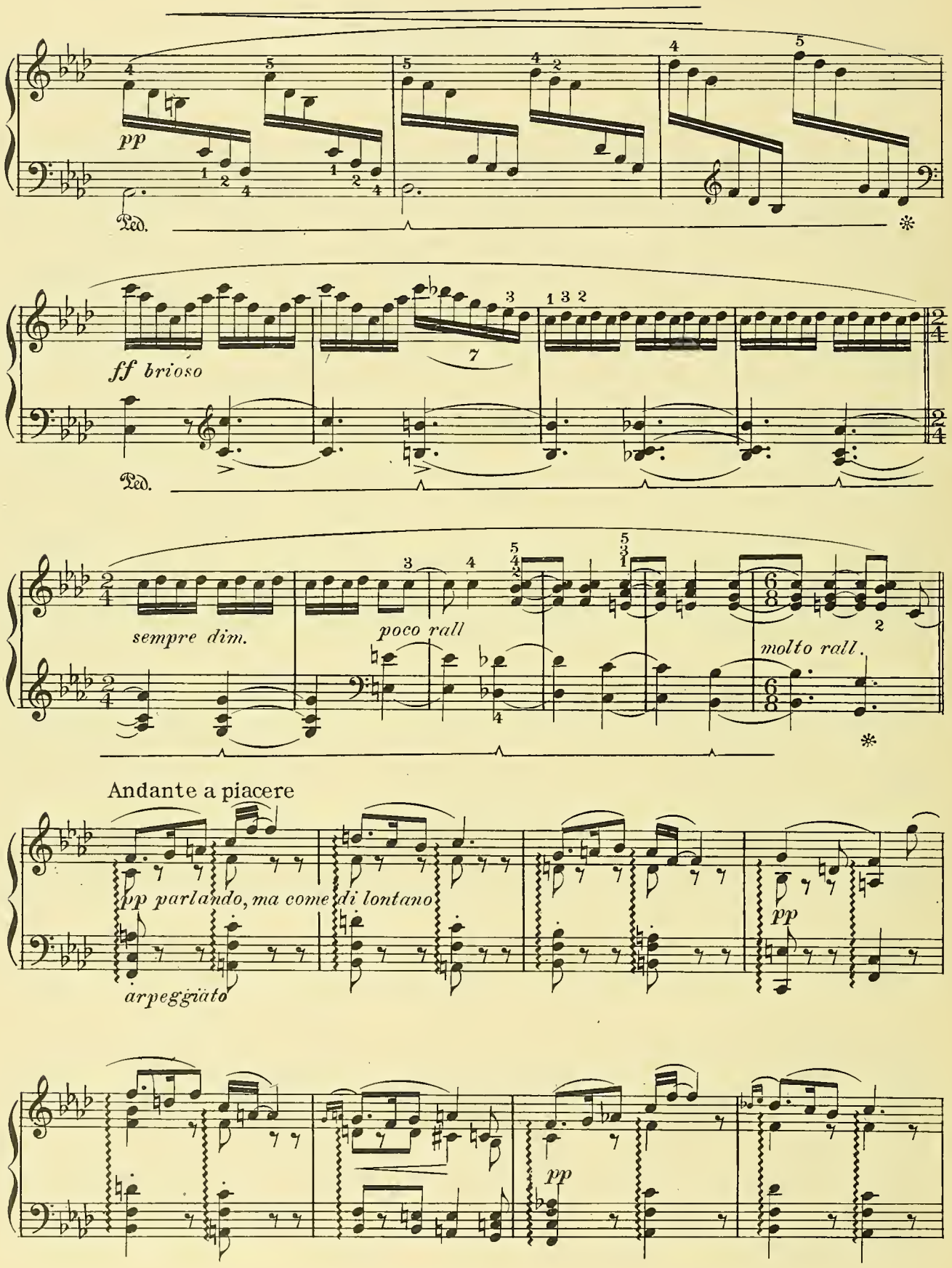


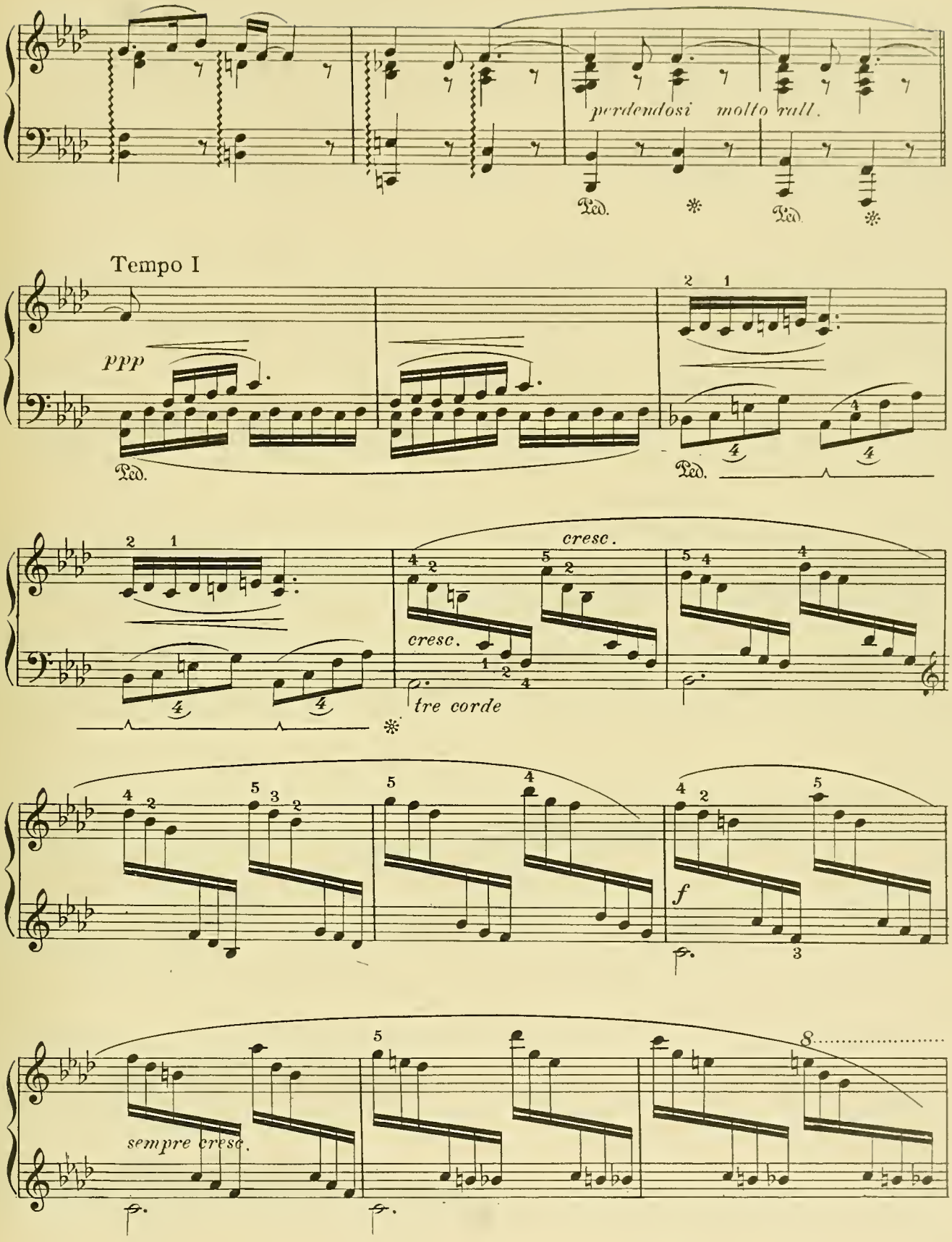
SCOTCH POEM

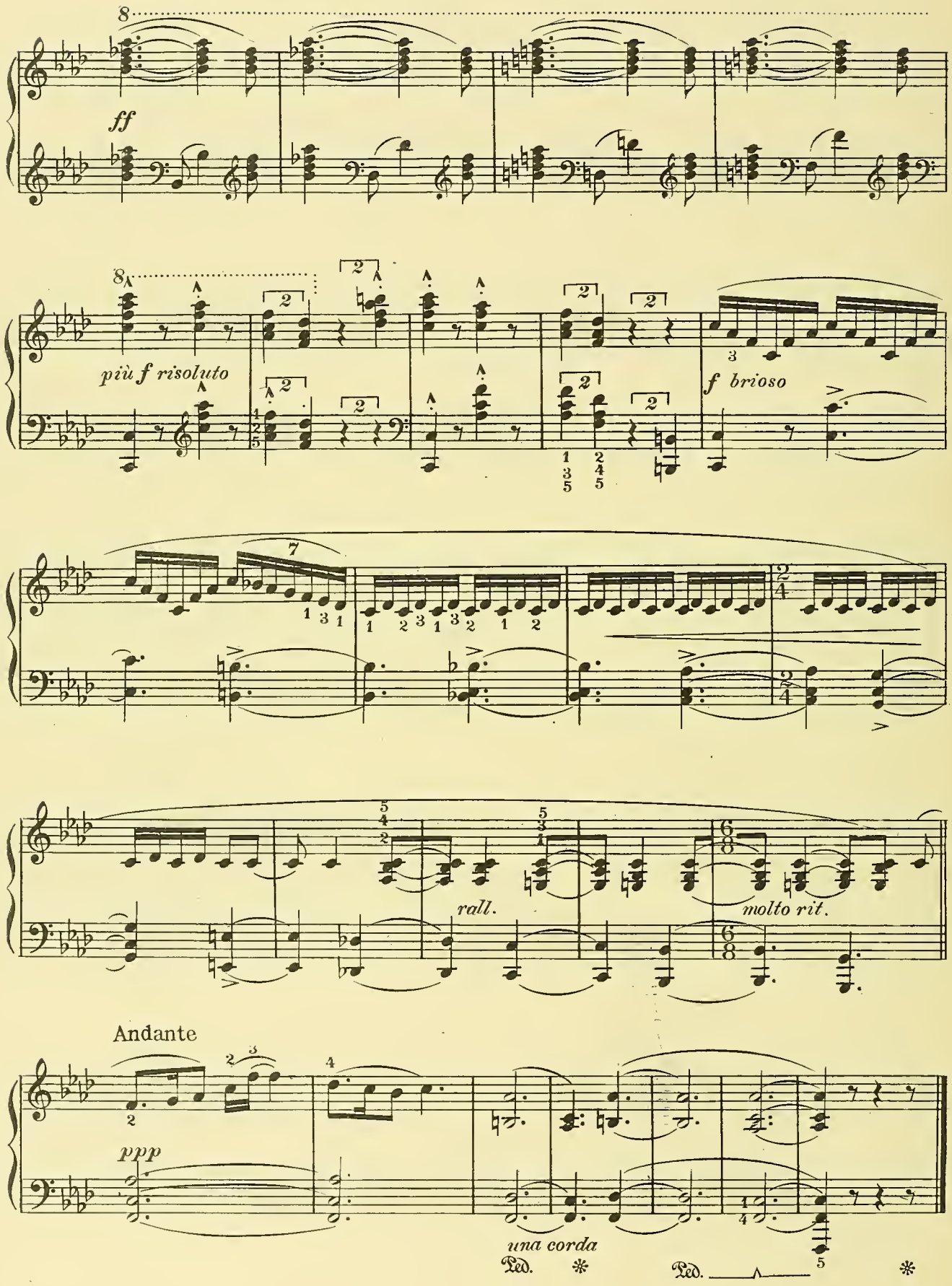
Edited by
A. Péro

E. A. MAC DOWELL
Op. 31, No 2




pp
Ped.
ff brioso
Ped.
sempre dim.
poco rall
molto rall.
Andante a piacere
pp parlando, ma come di lontano
arpeggiato
pp
pp


perdendosi molto rall.
Ped.
Tempo I
ppp
Ped.
Ped.
cresc.
cresc.
tre corde
f
sempre cresc.


ff
più f risoluto
f brioso
rall.
molto rit.
Andante
ppp
una corda
Ped.

GRADE 4, BOOK 6.

QUARTERLY EXAMINATION

[If more space is required write answer on separate sheet and identify by question number and letter.]

1. (a) If the sign for a Turn is placed over the note *E*, in the Key of *E*, what degrees will be used to make the Turn? (b) If placed over *B*♭, in the Key of *F*? (c) Under what circumstances might this not be the case?

2. (a) How is the five-note group in the *C major* STUDY, No. XCV, by *Clementi,* to be played? (b) What is the chief difficulty of an irregular rhythm such as this?

3. How does the construction of the two-voice INVENTION, No. XIV, in *B-flat major* by *Bach,* differ from his usual method?

4. (a) What is the meaning of the sub-title "in canon form" of the SCHERZO, by *Jadassohn*? (b) Between which voices does the imitation occur? (c) At what interval? (d) At what distance?

5. (a) What is a cadenza? (b) Can you play the cadenza of the MINUET, by *Paderewski,* more easily by dividing it between the two hands?

6. Write the cadenza in such manner as will indicate its performance by alternating hands, and add the necessary fingerings.

7. Why is it desirable to practise exercises designed to increase the stretch between the fingers?

[OVER]

8. (a) What is the most trying problem for the left hand in the *D minor* STUDY, No. XXXII, by *Cramer?* (b) How might one practise this part so as not to tire the hand from the continuous rapid motion?

9. (a) Which style of attack, stroke or pressure, is advisable for the chords in the *A-flat* PRELUDE, by *César Cui?* (b) How can one secure the necessary breadth of tone for this piece?

10. (a) What is the reason for the finger substitutions in CONSOLATION, by *Liszt?* (b) Why is the cadenza divided between the hands?

11. (a) Why is dexterity of the thumb essential in rapid playing? (b) What are the two movements of the thumb in playing? (c) Which requires the greater amount of practice?

12. What kind of execution do you use in playing the *sixteenth*-note groups in the middle part of the NOCTURNE in *G-flat,* by *Brassin,* to keep them subdued to a slight murmur of sound?

13. (a) Where is the melody in the first part of the ALLEGRO MODERATO, by *Arensky?* (b) What is the meaning of "Près de la Mer"?

14. What special problem do you find in the *C major* PRELUDE, by *Chopin,* Op. 28, No. 1?

Student Date Examiner Percentage

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NEW YORK